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NINETEENTH CENTURY SCOTTISH SCULPTURE

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VOLUME ONE

TEXT

TABLE OF CONTENTS

	Page
Table of Contents	i
Acknowledgements	ii
Abstract	iii
Introductory Note	v
Abbreviations in Text and Footnotes	vi
Chapter I. The Sculptor's Profession in Scotland	1
Chapter II. Patrons and Clients	25
Chapter III. The Major Edinburgh Figures	56
Chapter IV. Sir John Steell	84
Chapter V. The Scottish National Memorial to the Prince Consort	110
Chapter VI. Sculpture Outside Edinburgh	127
Chapter VII. Late Victorian Sculptors	149
Chapter VIII. Pittendrigh MacGillivray	172
Chapter IX. Taste	203
 <u>Catalogue Raisonné</u>	
Introductory Note	1
A Note on Abbreviations	3
Monograms	5
Biographical and Descriptive Catalogue	6

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ABSTRACT

During the early part of the nineteenth century in Scotland local sculpture, perhaps for the first time, came to be regarded as a branch of the arts rather than a mason trade. In those years the two forms of sculpture that were to predominate throughout the century, the portrait bust and the public statue, became prevalent. At first, commissions for such work were offered to English sculptors as none of repute were resident in Scotland. The pattern changed during the late 1820s and 1830s when competent sculptors began to establish practices in Edinburgh.

The outstanding personality among these sculptors was John Steell. He introduced large scale marble cutting to Scotland and established the country's first foundry devoted to artistic bronze casting. His example and the patriotic inclination of Edinburgh patrons were major factors in encouraging sculptors to work in Edinburgh. Moreover, artists in other parts of the country suffered from a lack of art academies such as the Trustees School of Design and the Royal Scottish Academy in Edinburgh and it was only in the second half of the century that Glasgow emerged as a second centre of importance for sculpture.

Taste as well as patronage tended to be conservative in the west of Scotland and there the classicizing variant of the portrait bust remained a favourite until the 1890s. In Edinburgh the popularity of such work had begun to wane at least fifteen years earlier. Developments in taste were first reflected in private rather than public commissions and it was through private clients that the more

significant trends of late nineteenth century sculpture became evident when artists sought to emphasize the personal nature of their expression; the development was accelerated by the breakdown of the apprentice tradition and the more extensive influence of art schools. Of particular importance was the Edinburgh College of Art, established on principles suggested by Pittendrigh MacGillivray who, like John Steell, was an outstanding personality in Scottish sculpture and whose work bridged the nineteenth and twentieth centuries.

INTRODUCTORY NOTE

This thesis is presented in two parts: a critical discussion of the profession of sculptors in Scotland; and a catalogue raisonné of the works of individual artists with brief biographies.

The first part must be self-explanatory; for the second, some explanation of the basis on which sculptors have been included or excluded may be necessary.

Here a degree of selectivity has been essential. In general, artists have been included on the basis of their contribution to sculpture in Scotland. Consequently, some born in England such as Samuel Joseph, Henry Westmacott, George Ewing ^{and} Clark Stanton

receive attention because each made a significant contribution to art in this country. Others who were Scottish by birth such as Thomas Campbell, Lawrence MacDonald and William Calder Marshall who worked for much of their lives outside Scotland have been included because they retained significant contact with artists and patrons in their native land. Some such as J.A.P. McBride whose work owed virtually nothing to his origins in Scotland have been excluded as have those who worked principally as medallists, wax modellers or in miniatures.

No sculptor born after 1875 has been included as it was considered that the contribution of such an artist would be of more significance to twentieth century art. The date limits of this study are thus broadly contained within the one hundred years of the nineteenth century though exceptionally works executed before 1800 and after 1899 have been discussed.

ABBREVIATIONS IN TEXT AND FOOTNOTES

col.	column
E.C.P.L.	Edinburgh Central Public Library
fl.	floruit
Ibid.	in the same place
I.E.F.A.S.	Institution for the Encouragement of the Fine Arts in Scotland
MS.	Manuscript
n.d.	no date
N.G.S.	National Gallery of Scotland
N.L.S.	National Library of Scotland
p.	page (plural, pp.)
R.A.	Royal Academy
R.S.A.	Royal Scottish Academy
S.N.P.G.	Scottish National Portrait Gallery
S.R.O.	Scottish Record Office
vol.	volume

CHAPTER I

THE SCULPTOR'S PROFESSION IN SCOTLAND

The Early Years

On 19 April 1828 the Scottish Academy held its first formal dinner in Edinburgh. The members met together two years after the establishment of the Academy to bid farewell to one of their founders members and the only sculptor amongst their number, the Englishman Samuel Joseph. In proposing his health William Nicholson, the chairman of the occasion, spoke warmly of Joseph for it was through him that sculpture had at last reached a degree of eminence in the north; he it was who had occasioned "the introduction of a taste for this art in Scotland."¹

After several toasts to artists, patrons and societies that supported the arts, in an impulsive moment and almost overcome by emotion another friend, Mr. Allen of Hillside, jumped to his feet and handed Joseph a silver snuff box:

"Joseph, my good fellow, I know you are an inveterate snuffer; as you will often use this box, you will always remember your friends in Scotland. I now predict that your merit will meet its deserved reward in London." 2

This charming vignette illustrates not only the personal esteem in which Samuel Joseph was held but also, and even more importantly, it indicates the condition of Scottish sculpture at the beginning of the nineteenth century. Seven years earlier in 1821 Joseph had been attracted to Scotland by the promise of patronage. Although

his venture in Edinburgh had not proved a financial success, the support he received from Scottish patrons both before and during his sojourn in the country, indicates the interest in sculpture that was developing in Scotland during the first decades of the nineteenth century.

Little evidence exists to suggest any great interest or activity in Scottish sculpture prior to 1800. Much earlier, during the sixteenth and early seventeenth centuries, a mason trade had flourished but this had declined steadily until only a remnant remained by the late eighteenth century.³ It was however from this base linked to an extensive marble cutting industry that a thriving school of academic sculpture was to develop in the succeeding century.

It was during the early 1800s that the two forms of sculpture particularly associated with the century became prevalent. The portrait bust found fashionable favour among private patrons and in public art the practice was fixed of erecting statues in tribute to eminent men.⁴ Initially such commissions were offered to English sculptors⁵ as none of repute were established in Scotland. In the same period, several fortunate but not exceptionally gifted, local craftsmen benefitted from the growing popularity of sculpture. Although hailed as examples of self-taught genius they were in fact little more than glorified stonemasons and they were soon replaced in popular favour by more skilled artists who, sensing increased opportunity for work, began to establish themselves locally.

Many of these newly resident sculptors were Scottish by birth and as such they reaped benefit from the awakening to native talent that

had been given impetus by the successes of the painters Wilkie and Raeburn. Increasingly they were given preference over English artists both for local private commissions and major public monuments. The promotion of their work received additional support from two further developments instigated primarily for the encouragement of painting; these were the formation of art societies and the arrangement of exhibitions. Initially however, attempts to establish such facilities had met with little success.⁶ All had proved abortive until the inception of the Institution for the Encouragement of the Fine Arts in Scotland which was founded in Edinburgh in 1819.⁷ Based on the principles of the British Institution, the I.E.F.A.S. was formed by a group of Scottish aristocracy with a view to disseminating a taste for fine art. That there should be 131 people each prepared to subscribe £25 for the privilege of becoming recognised as patrons of the arts indicates the extent of the growth of interest in art in Scotland. Likewise the subscription fee suggests the elite nature of the society. Essentially the I.E.F.A.S. was an exclusive club to which membership was unofficially restricted, a feature that gave rise to widespread discontent and frequently to complaint.⁸ Moreover, the I.E.F.A.S. alienated local artists who were only entitled to partial membership, Associateship, that is, without voting rights. Although the restriction had probably been imposed in the interest of impartiality, it offended many artists who considered they were being denied a voice in their future.

Despite the dissatisfaction that it generated the Institution was important as the first organized, influential attempt at the promotion of art in Scotland. It encouraged art appreciation by

arranging exhibitions of Old Masters and publicized Scottish art by displaying the work of native artists: essentially however, it was an agency of patronage.

More importantly, the I.E.F.A.S. caused the creation of the body that developed into the most powerful influence in nineteenth century Scottish art, the Royal Scottish Academy. In 1826 twenty-four dissatisfied artists, the sculptor Samuel Joseph prominent among them, broke away from the Institution and formed a rival society, the Scottish Academy.⁹ Three years later thirty-three artists, the majority of them dissenters from the Institution, applied for membership of the Academy. All were admitted, the Associates of the Institution as Academicians, the other twelve as Associate members. With the increase in numbers the young Academy comprised forty-five of the most able artists in the country who now had a collective and recognized voice in local art affairs. More specifically the R.S.A.¹⁰ held annual exhibitions thereby providing opportunity for regular display of work, in time it undertook the training of aspiring artists, and did much to disassociate art from class by the creation of an Art Union through which all forms of art became accessible to middle and professional class patrons. All of these activities proved of immense value to Scottish sculpture.

From 1830 onwards art academies and societies for the promotion of fine art were organized in other parts of the country. Apart from those in Glasgow¹¹ none played a major role in the development of Scottish sculpture. At least one, the Dumfries Academy, was a complete misadventure.¹² Others in Greenock, Aberdeen, Dundee and Perth were ambitious schemes that reflected localized pockets of

interest but were hindered by the small numbers of artists living in the locality. For sculptors resident in Edinburgh, and even more so, those in London, the prohibitive cost of packing, transporting and storage prior to exhibition may have deterred many from patronizing regional exhibitions extensively. William Brodie appears to be considering these factors when he writes "I must try to send something to the West Exhibition in June but sculpture is so expensive for carriage that I do not know which it will be."¹³ Small studies, usually portrait busts, characterized the sculpture displays of provincial exhibitions.

Just as there were regional variations in the organization of art societies and exhibitions the efforts of local sculptors met with varying degrees of success and acceptance. In Edinburgh where citizens of Modern Athens were in quest of their Phideas, patrons were eager to provide opportunities and encouragement for the burgeoning group of sculptors who attempted to establish themselves in the capital. Consequently the English monopoly of public commissions in Edinburgh was discontinued during the 1820s. In comparison, Glasgow, the only other city of importance for Scottish sculpture, was notably less progressive. There patrons continued to offer public awards to English artists for much of the century; not until the 1870s did local sculptors in Glasgow regularly receive major commissions. Other centres such as Aberdeen, Dundee, Stirling and Ayr relied to varying degrees on Edinburgh or English artists.

Although developments in the art varied there were several essential features characteristic of sculpture throughout nineteenth century Scotland. Most sculptors underwent a similar type of

training, encountered common difficulties and were all subject to the same pattern of patronage and changes in taste. Moreover, as a school of academic sculpture became firmly established, working or mason sculptors, the remnant of a once thriving industry, which enjoyed unprecedented popularity early in the century were once again to be considered in the context of artisans rather than artists.

A mason sculptor was one who worked in freestone or granite and whose practice was usually confined to programmes of architectural decoration or to monumental masonry. Such a workman would sometimes be employed by ^{the} sculptor to complete the carved decorative detail on a funerary monument or the base of a public statue. Although these craftsmen usually had their own practices and undertook minor commissions they were essentially artisans with little pretension to being artists. Rarely did they display either their carving or designs at regular exhibitions nor did they compete for public awards.¹⁴ Apart from the instruction they were given in their apprenticeships they usually received little formal training.

Some Aspects of a Sculptor's Training

In comparison to a mason sculptor an aspiring artist undertook instruction in drawing and modelling both from life and casts of the Antique in the Trustees School of Design or the R.S.A. School.¹⁵ The classes were attended part time while the young apprentice learned the technical rudiments of his art in the studio of an established

artist. Acceptance into a studio could be governed by ability, influential connections or financial considerations. The exceptionally talented generally found little difficulty in placement; John Steell for example was offered assistance by Sir Francis Chantrey.¹⁶ Some such as Thomas Campbell and T.S. Burnett were admitted to studios on the influence of friends or family.¹⁷ Otherwise financial backing was often necessary to obtain a position with a first class sculptor; demand was so great in the middle years of the century that at least one, Samuel Joseph, could charge as much as five hundred guineas for training a pupil.¹⁸

Time served in an apprenticeship appears to have varied from six to ten years during which a young sculptor would be engaged largely in preparing clay or plaster models and roughing out marble blocks. The extent to which a pupil developed a project would depend upon his ability. Those who were greatly talented or were nearing the end of their training could perfect a piece to the extent that the master need only apply the finishing touches. One work that was virtually completed by a trainee sculptor is the endearing little statue Greyfriars Bobby in Edinburgh; reputedly this was all but finished by the young T.S. Burnett while a pupil of William Brodie.¹⁹ In addition to assisting on studio projects, an apprentice would undertake his own studies under the guidance and supervision of his teacher. Such pieces would usually be exhibited by the pupil towards the end of his training, a step that was a recognized preliminary to becoming an independent artist.

As well as the basic training received locally at least in the first half of the century, study in Rome was an integral part of a

young sculptor's career. It often accounted for the difference between one who gained both public and academic recognition and one who spent much of his life struggling in obscurity.²⁰ The immense value of such an expedition greatly outweighed what was for many, the formidable cost of the tour. Few failed to benefit from instruction in the studios of such eminent European sculptors as Thorwaldsen, Gibson or even the Scotsman MacDonald, all of whom were resident in Rome. Moreover a local artist who could boast first hand knowledge of the Antique and claim the distinction of having worked with one of the legendary masters of the profession greatly enhanced his reputation with patrons at home.

Given the importance that was attached to a sculptor studying in Rome it is no surprise that instances are recorded of a patron providing the capital for a protégé to undertake the journey.²¹ More usually however, an artist would have to finance himself. As most sculptors, particularly in the early years of the century, were from working or lower middle class backgrounds, many could not afford the expedition until they had profitted from at least one major commission. In order to attract such an award it proved essential that a sculptor exhibit regularly to publicize his work. It is interesting to observe that although the annual exhibition of the R.S.A. was an invaluable outlet, often an artist could only present his sculpture to his own satisfaction at a privately arranged exhibition. Display and viewing conditions in the sculpture room of the R.S.A. were, it was generally considered, poor.²² However there exists at least one report that suggests the facilities at private exhibitions were sometimes little better. When in 1822

William Scoular arranged an independent display of his bust, Sir Walter Scott, in the Parliament Hall, Edinburgh, one critic complained that:

"with the exception of a few of the natives of Brobignag (who happen to be in town at present) and some curious persons who took the precaution of providing good spy-glasses on the occasion, no-one else could possibly distinguish any of the features." 23

Social Status

Not unpredictably it was the young or lesser known sculptors who suffered the most from the defective facilities at the R.S.A. The same group encountered the greatest difficulty in attracting potential patrons to a private view. Those who had established influential contacts could however afford to be quite informal in their arrangements. One such sculptor is John Hutchison who in April 1866 casually mentions to Professor Blackie, "if you are passing my way today I would like very much to show you a figure of a lady that is just finished. It is to be sent to the exhibition after 4 o'clock."²⁴

As the century wore on many sculptors were to be on such leisurely visiting terms with members of the professional and upper middle classes. Occasionally one as exceptionally talented as John Steell would gain acceptance among the intellectual and social elite comprised for the most part of nobility, gentry, eminent advocates and professors. The social status of sculptors in general improved considerably during the second half of the century for by

then sculpture had become firmly established as a branch of the arts rather than merely an extension of the mason trade. Many entering the profession in these years were from middle class or, if female, of landed background.

Sculpture as a respectable pastime for ladies of the upper classes had been given the stamp of approval by Queen Victoria's daughter, the Princess Louise, who was said to have shown considerable accomplishment with the chisel.²⁵ Before this, women who worked as sculptors had usually been members of families noted for their artistic talent.²⁶ Women, however, comprised only a small proportion of the profession and for most their art was but a form of recreation. Few took it up as a vocation or proved formidable contenders for major commissions: rather they confined their subjects to family and friends.

Models

Most sculptors were dependent on members of their family for models, particularly in the early years of a career when few could afford professionals' fees. The patience of at least one artist's family is attested by a delightful series of portrait studies of T.S. Burnett's wife and three infant daughters. Likewise friends were often prevailed upon; James MacKenzie recalls that A.H. Ritchie used his legs as the model for those of Olindo in the group Sophronia and Olindo at the Stake.²⁷ Various other solutions to the problem were found. Samuel Joseph described how he modelled his

superb bust of Lord Brougham; "the Lord Chancellor never sat for it, that is knowingly, I did it by daily going to the House of Lords."²⁸

Later in the century, the enterprising Pittendrigh MacGillivray co-opted a waitress from the coffee room of Patrick Thomsons, Edinburgh to sit for the figures of Eloquence and History on the Gladstone Memorial.²⁹

A life model was expedient even for an equestrian monument. Two in Edinburgh, Wellington's Copenhagen and the Prince Consort's steed were modelled from horses belonging to the Duke of Buccleuch.³⁰ In figurative art inanimate models were also put to use, and it would appear that several variants were available. In his correspondence Samuel Joseph has left an illuminating if tantalizingly incomplete description of one type:

"I have been to the man in Oxford Street and seen the lay figure which for the money is certainly a very good one though certainly not so good as the French ones such as mine. It has a wig into the bargain. This is a considerable item nowadays. The toes and fingers do not move separately - they are one with the hand - it has no stand to support it...mind it is all wooden - no silk and stuffing yet there is nothing offensive." 31

Modelling posthumous portraits proved particularly taxing for sculptors. Those who had at some stage enjoyed the personal acquaintance of the subject found it a tremendous advantage when executing such a study. Some enlisted the aid of a mutual friend; A.H. Ritchie for example entrusted the portrait in his Dickson memorial to Samuel MacKenzie, an artist who had known the minister well.³² Others who lacked such an accommodating solution were, for much of the century, dependent upon death masks, other sculptures,

drawings or paintings taken from life.³³ It was not until the 1860s that photographs were regularly put to use in sculpting posthumous portraits.³⁴

Portraiture and Subject Pieces

Although sculptors utilized a considerable variety of models in their art there were basically only two types of work commissioned, portraits and subject pieces. Both of these could be required by either a public or private patron. Most private commissions were for bust portraits, varied by the occasional narrative statuette or funerary monument. Public work was more coveted as it provided sculptors with what was virtually the only opportunity to execute a large scale design. In the public, as in the private sector, portraiture was the most popular form of sculpture: allegorical and narrative pieces were never as fully appreciated in Scotland as they were in England.

Excluding war memorials, virtually all Scottish public monuments incorporated a portrait.³⁵ With equally rare exceptions the works were provided by public subscription in tribute, usually posthumous, to eminent figures. During the first half of the century politicians vied with royalty as the most popular subjects for commemoration. Expressed as a percentage³⁶ the pattern was at first, royalty 27%; politicians 29%; writers, poets and artists 20%; civic dignitaries 10%; engineers and inventors 8% and naval and military heroes 6%. The ratio altered in the second half of the century. Although the

celebration of politicians remained most popular, the vogue for erecting sculptured memorials to royalty declined: as a percentage - politicians 28%; artists and literary figures 22%; civic dignitaries 16%; royalty 10%; churchmen 11%; explorers and travellers 9%, while in isolated cases monuments commemorated philanthropists and inventors. The common feature of most of these figures was their nationality; at least 90% of them were Scottish by birth, the rest were English monarchs or politicians.

Public Commissions

Throughout the century rivalry for public commissions was intense and to avoid accusations of favouritism the committees organizing such memorials would usually allocate the work by competition. Competitions were not however ruse-proof and for some sculptors the submission of an entry was little more than a base upon which to work. Many seem to have felt little obligation to abide by either the design or cost quoted. To ensure an award some were willing to pander to the stylistic whims of the committee and those who were particularly obliging would even offer to make any suggested alteration to a design. One such sculptor was Samuel Joseph who, on submitting his entry for the Fourth Earl of Hopetoun Monument in 1829 sent a covering note to William Lizars which reads "if they [the committee] wish it more draped I can either enlarge the drapery or dress him as a Roman general or in his robes just as they may think proper."³⁷

Sculptors appear to have allowed a similar latitude when quoting the cost of their commission for a monument. In 1869 when Steell

entered his design for the George Kinloch Memorial, Dundee he intimated to the committee that he would be prepared to accept a lower fee than the one he had quoted.³⁸ In a similar ploy a sculptor could offer to undertake a commission for whatever sum had been collected when the subscription was closed. At least one sculptor discovered the disadvantage of such a scheme; William Calder Marshall provided the statue of the poet Thomas Campbell for Westminster Abbey for £324.³⁹

In cases such as that of the Campbell monument, although the sum realized was much smaller than anticipated the sculptor was compelled by law to complete the work. As with most public commissions Marshall's commitment was sealed by a legal contract between the sculptor and the monument committee. Such contracts essentially provided a safeguard against unreasonable demands or excessive tardiness by a sculptor.⁴⁰ Despite them considerable delays were often incurred in the execution of a public monument. In a marble work, veins or spots in the stone commonly caused problems. Often, marks that were not visible on the surface of a block remained unexposed until progress on the work was well advanced. If they then appeared in a prominent feature, particularly the face, chest or hands, a conscientious sculptor would be obliged to begin work again on another block.⁴¹

In the completion of a bronze work there were several variables. Most bronzes were cast in England which necessitated the safe transit of the model to London. Transportation was by steamer which meant that stormy weather conditions could cause damage to the fragile model. Insufficient care in handling was an even more common

cause of breakage; some models did not even get beyond the port of Leith safely. One such work was William Brodie's model for his statue of Sir James Y. Simpson which fell from the hoist while being loaded from Leith wharf to a steamer.⁴² Even if a model was conveyed safely to the foundry the casting process would not necessarily be accident free. Cooling was a particularly vulnerable stage. If a cast portion cooled too quickly it could develop cracks or, even worse, shatter. Accidents in casting by the cire perdu or lost wax method caused the greatest concern as that was a process in which the models were destroyed as the bronze version was cast.

However, unavoidable technical hitches did not alone account for lengthy delays in erecting public monuments. As a writer in the Glasgow Courier, referring to the Edinburgh monument to the Duke of York, pointed out, it was not always the sculptor who was at fault;

"no steps have been taken to have it erected. The statue and pedestal still lie at the castle in the same position as nine months ago. Eleven years have elapsed since the money was subscribed." 43

Further, he cited two similar cases:

"For the Watt Monument, the money was subscribed in 1823. Has the committee died out? The Scott Monument. The committee upon this monument having taken five years to fix upon a design it is now beginning to be suspected that they will take another five years to fix upon a site." 44

Such interruptions often resulted from a clash of interests among members of the committee. More frequently however the hindrance was caused by insufficient finance. On many occasions the subscription raised would pay for the statue but could not cover the additional cost of site work and erection of the monument. Often it would be

necessary to raise a second subscription to enable completion of a project.⁴⁵ Moreover, there is at least one recorded instance of a committee having to bale out a venture. In Edinburgh in 1835 the members of the committee of the First Viscount Melville Monument made up a deficit of £836 by each contributing £144.⁴⁶ Subsequent appeals to the public for a fund to compensate the committee members met with an unenthusiastic response.

Private Commissions and Other Work

Large scale commissions such as the First Viscount Melville statue were the prize commissions in the profession. As there were relatively few of these available,⁴⁷ the mainstay of every studio was supplied by private patronage. There were several ways in which a sculptor could extend his private practice beyond the customary limits of executing a specific work at the request of a patron. Basically they involved either anticipating or filling public demand. For example, the death of a particularly eminent figure would be marked at art exhibitions by a sudden abundance of models for commemorative statues.⁴⁸ Often a sculptor would display his design at several successive exhibitions in what was usually an unrewarded hope that it might be selected for either a public or a private memorial. The bust portrait variation of this practice, one that was intended to capture a wider market, proved to be much more lucrative. A spate of portrait busts would be produced not only on the death of a popular personality but also throughout his life to mark any notable accomplishment.

Demand could be generated by private as well as public display of a work. Delivery of a privately commissioned piece, in particular a bust of such a public figure as Queen Victoria or even one with the predominantly parochial appeal of Christopher North or John Hill Burton, would often bring forth orders for replicas. Usually these would be for plaster works although sometimes marble ones would be required.⁴⁹ The tedium that such commissions, however remunerative, might cause is suggested by Patric Park's confession to his patron James Dennistoun, "I shall have four busts of John Mack ready next week. He is a most ugly man."⁵⁰

Providing such replicas was purely a commercial venture. The production of plaster casts was a valuable source of income for a sculptor because of the relatively small amount of labour involved and the low cost of the material. Trade in casts developed into a particularly lucrative business during the 1850s when the vogue for bust portraiture became fashionable among middle class Scottish patrons. As a result, in both Edinburgh and Glasgow plasterers and moulders established firms that were entirely devoted to the production of plaster casts of sculpture.⁵¹ Although the more reputable of these concerns worked in conjunction with sculptors or bought the copyright of a work it appears that some designs were pirated.⁵²

Although there is no documentary evidence of any open enmity, the competition would not have been welcomed by a sculptor who could profit from making his own casts or from a joint business venture with a firm that specialized in the production of such work.⁵³ Not only was the practice popular among young or struggling artists; even the most successful indulged in it. John Steell charged a

standard two guineas for a replica of a bust such as that of Dr. Muir⁵⁴ and after the establishment of his bronze foundry, extended the production of casts into that medium.⁵⁵

Similar variants of mass production appear in other branches of the profession. A sculptor who was consulted with a view to providing a funerary monument could usually produce a selection of designs from what George Mossman called "the basic type of monument decorated with utensils of trade or craft"⁵⁶ through a range of embellishment and price. These could include a relief, bust or statue (all offered in either freestone, marble or bronze) in a variety of settings that could include as much decorative carved detail as a patron desired. Most were willing to incorporate a patron's ideas into even the most basic monument. On occasions a sculptor would execute a memorial that had been designed by a fellow artist, usually a painter;⁵⁷ known instances of a sculptor working in conjunction with an architect on projects apart from architectural decoration, are confined to public monument commissions.⁵⁸

However such general discussion may suggest that there were few chronological developments in nineteenth century Scottish sculpture. In fact it was during this period that the modern tradition of sculpture in Scotland was established and a standard attained that could rival that of the English school. Patronage was a major factor in this development.

CHAPTER ONE

FOOTNOTES

1. Scotsman, 23 April 1828, no.865, p. 264.
2. 'Dinner to Mr. Joseph, 19 April 1828' (Pamphlet; R.S.A. Library). A detailed account of the occasion, using this pamphlet as the source, is in E. Gordon, The Royal Scottish Academy of Painting, Sculpture and Architecture 1826-1976 (Edinburgh; Skilton, 1976), pp.38-43.
3. This statement is not to be taken to deny the existence of Alexander Mylne who carved the figures of Justice and Mercy now in Parliament Hall, Edinburgh nor of those responsible for such work as adorns the graveyard of Greyfriars Church, Edinburgh; St. Mirrens Chapel, Paisley Abbey or the series of busts of Roman emperors carved for the gardens of William Bruce's House, Balcaskie, Fife. Sculpture worthy of note that dates from the fifteenth to the seventeenth centuries is listed in the Inventories of Ancient and Historical Monuments of Scotland (arranged according to geographical location) compiled by the Royal Commission on the Ancient Monuments of Scotland. For more detailed accounts of specific works see the Proceedings of the Society of Antiquaries of Scotland. The following is a list of some of the more important articles that have appeared in that journal: vol.XXXI, pp.81-85; vol.XXXII, pp 124-129; vol.XXXIV, p 344; vol.XXXV, pp 44-66; vol. XXXIX, pp 55-116; vol.LIII, p 30; vol.LXVII, pp 137-158; vol.XLIV, pp 211-271; vol.XCIX, pp 211-253; vol.CIV, pp 236-237.
4. The only woman commemorated by public statue in Scotland is Queen Victoria.
5. For more detailed information on this subject see Chapter Two.
6. A detailed history of art societies and exhibitions arranged in the early years of the nineteenth century is contained in Gordon pp.1-16.
7. The Institution was granted a Royal Charter eight years later in 1827.
8. A letter printed for private circulation in 1826 exposed the situation and expressed the insult felt by many; under the pseudonym of Roger Roundrobin, Patrick Gibson wrote:
 "I did at one time intend to have procured my admission as a member of the Institution. But as I had a hint from a friend, a member of the Institution, that I would not be a person to their liking and would in all probability be blackballed, I did not think it becoming my dignity to incur the risk."
(P.Gibson /Roger Roundrobin/, A Printed Letter to the Directors and Members of the Institution (Edinburgh; Tait, 1826).

9. Of the twenty four foundation members, twelve withdrew and returned in 1829 under the terms of the Hope and Cockburn award. The stages in the formation of the Scottish Academy are detailed in G. Harvey, Notes of the Early History of the Royal Scottish Academy (Edinburgh; Edmonston and Douglas, 1873) and in Gordon pp 18-29.
10. The Scottish Academy was granted a Royal Charter in 1838 and has since been known as the Royal Scottish Academy of Painting Sculpture and Architecture.
11. From 1828 to 1838 the Glasgow Dilettanti Society organized annual exhibitions of the Works of Living Artists. In 1841 the West of Scotland Academy was founded on the principles of the R.S.A. and the R.A. and for the next twelve years held annual exhibitions and took an active role in promoting local art. The Academy became defunct in 1853 but was revived, through the efforts of John Mossman, in 1861 as the Glasgow Institute of Fine Arts. The Institute which still exists today, was granted a Royal charter in 1897.
12. An unsuccessful attempt to establish an art academy in Dumfries was made in 1861. One of the priorities of the directors was the formation of an art college to which a set of casts from the Antique was donated anonymously. However the college remained operative for less than twelve months and the collection of casts was dispersed. One, the Venus de Milo, is now in the Dumfries Museum and Observatory (Information provided by A. Trucknell, Director of the Dumfries Museum and Observatory).
13. N.L.S., MS. 3217, f.99, W. Brodie to A. Mackenzie, 10 March 1864.
14. For more detailed information on this subject see Chapter Six.
15. The respective roles of the Trustees School of Design and the R.S.A. School are outlined in Gordon, pp.63-69, 117-119.
16. Information contained in N.L.S., MS. FB m 55, Press cuttings of Sir John Steell, vol.II, Edinburgh Evening Courant, 1863.
17. Campbell's patron, Gilbert Innes, assisted the young sculptor to obtain a place in the studio of E.H. Baily. T.S. Burnett "was fortunate in being admitted, through the influence of a relative, into the studio of William Brodie" (Art and Literature, 1888, p.74).
18. Gunnis states that Samuel Joseph usually charged a fee of five hundred guineas when he took a pupil into his studio (R. Gunnis, A Dictionary of British Sculptors 1660-1851 [rev. ed.; London; Abbey Library, 1964], p.247).
19. Information supplied by T.S. Burnett's daughter, Mrs. A. Munro of Tain.

20. With the exception of the foundation member Samuel Joseph, all the sculptors who became associates or members of the R.S.A. in the first eighty years of the nineteenth century had studied in Rome. From the 1870s a period of training in Paris came to be as highly regarded as Rome had been earlier in the century. Although somewhat less is recorded about those who did not achieve academic recognition it seems significant that only one professional sculptor, George Webster, is known to have studied abroad. In particular, two sculptors J.S. Rhind and C. McBride attained sufficient distinction for their exclusion from membership to be puzzling unless the parochial nature of their training is taken into consideration. The exclusion of a third, Mrs. Amelia Hill may possibly be accounted for by discrimination of sex; no woman sculptor was admitted until 1939 when Phyllis Bone was elected an Associate.
21. Several examples of such patronage are discussed in Chapter Two.
22. Reviews of the annual R.S.A. exhibitions were regularly prefixed by criticism of the space given over to sculpture. Such work was placed under the arches and in the rooms displaying painting until 1855 when a separate room was allotted for the sculpture exhibition. Although this improved conditions considerably, many still did not consider the space sufficient (Scotsman, 10 March 1855, p 3, col.3).
23. Ibid., 28 Dec. 1822, no.310, p 412, col.1.
24. N.L.S., MS. 2643, f.13, J. Hutchison to Prof. Blackie, n.d. Paper watermarked 1866.
25. One of the most notable of the young women from upper class backgrounds who took up sculpture was Katherine Fraser Tytler, the daughter of James Stuart Fraser Tytler of Woodhouselee. Another was Otilie MacLaren, the daughter of Lord MacLaren. One who attained considerable popularity outside Scotland was Mary Grant the daughter of John Grant of Kilgraston and his wife Lady Lucy Grant.
26. Mary Brodie and Amelia Hill (née Paton) are two such examples.
27. J. Mackenzie, 'Reminiscences of Samuel Mackenzie' (Typescript, R.S.A. Library), p 7.
28. N.L.S., MS. 1831, f.23, S. Joseph to W. Lizars, 13 Sept. 1834.
29. Information contained in an unidentified press cutting, N.G.S. Department of Prints and Drawings.
30. Moreover, when sculpting the representation of Sir Walter Scott's deerhound, Maida, for the Edinburgh statue, John Steell used one of Sir John McNeill's staghounds as the model.
31. N.L.S., MS. 1831, f.9, S. Joseph to W. Lizars, Dec. 1829.

32. Information contained in Mackenzie, p.7.
33. Verification of the accuracy of such a secondary source would sometimes be sought from a relative or acquaintance of the subject. For Flaxman's statue of Robert Burns the authority of the poet's brother was sought;
 "tell him /Flaxman/ that I wrote in urgent terms to Mr. Burns soliciting the loan of the original portrait for him....as soon as it is in my hands the poet's brother is to come here for the purpose of scrutinizing the features making such remarks as occur to him" wrote George Thomson to T. Stothard (N.L.S., MS. 685, f. 20).
34. One of the earliest known instances of a bust being modelled from a photograph is recorded in the 1856 R.S.A. Catalogue in which William Brodie's bust of Dr. Richard Mackenzie is described as "from a photograph by Tunny". It seems most unlikely that sculptors did not also make use of the work of D.O. Hill and Robert Adamson who, in the 1840s produced over two thousand calotypes, many of which were portraits of Edinburgh citizens.
35. The exceptions are John Steell's Alexander and Bucephalus and three works by William Brodie, Greyfriars Bobby and Architecture Crowning the Theory and Practice of her Art, both in Edinburgh and The Ram at Moffat.
36. All percentages are approximate; the statistics are based on a survey of public monuments in Scotland.
37. N.L.S., MS. 1831, f. 15, S. Joseph to W. Lizars, 25 Sept. 1829.
38. "Steell offered a bronze statue including the pedestal for £700, very generously undertaking to do the work for not less than £500. We understand that Steell made this very generous offer as he was anxious to have the opportunity of executing the first statue to be erected in his native town"
 (N.L.S., MS. FB m 55, vol.III, Dundee Courier and Argus, 5 Feb. 1872).
39. By the same method John Steell received £1260 for his statue of Professor Wilson for Edinburgh in 1865 (Ibid., vol.II, Edinburgh Weekly Herald, n.d.).
40. In fact there are no known instances of a committee taking legal action against a sculptor who did not complete a work in the time agreed. When, in 1848, several members of the Edinburgh Wellington Memorial Committee investigated the possibility of bringing legal action against Steell for his delay in completing the work, they discovered there was no legal precedent for such a move; see Chapter Four.
41. Samuel Joseph encountered particular difficulty with poor quality marble in executing a bust of Mr. Ming. He wrote of it
 "the bust...is again worthless in marble. The first block showed a spot on the face so I had to give it up. The second turned out veiny and it would not do and this the third promises everything" (N.L.S., MS. 1831, f.15, S. Joseph to W. Lizars, 25 Sept. 1829).

42. Glasgow Herald, 28 June, 1875, p 4.
43. Glasgow Courier, 9 Aug. 1838, p 4, col.4.
44. Ibid.
45. One such instance, that of the National Memorial to the Prince Consort, is discussed in Chapter Five. Some committees solved the problem of financing site work and the erection of the statue by delegating the responsibility to the sculptor. Such was the case with John Steell's statue of the Second Viscount Melville.
46. This information and further comment on the project to erect a public memorial to the First Viscount Melville is contained in N.L.S., MS. 2276, f.242, J. Woodman to T. Cochran, 12 March 1835.
47. Only an exceptionally popular sculptor such as John Steell would receive more than four or five major public commissions in his lifetime.
48. An extreme example was occasioned by the centenary of Burns' birth in 1859 when sketch statues and designs by expectant sculptors proliferated.
49. Four buildings designed by David Bryce house marble versions of George MacCallum's bust of the architect. Steell's bust of the Duke of Wellington is known in five marble versions and William Brodie's of Queen Victoria and Sir James Y. Simpson in four copies.
50. N.L.S., MS. 3217, f.29, P. Park to J. Dennistoun, 15 July. 1847.
51. The most important ones in Edinburgh were the practices of Luke O'Neil and G. Rigali.
52. It is claimed that several of T.S. Burnett's busts were repeatedly reproduced in plaster by Signor Colnaghi without the prior consent of the sculptor (Information provided by Mrs. A. Munro).
 Under the Copyright Act (38 George III cap 71) passed in 1798 the sole right of making copies of new models, busts or statues was vested in the maker or proprietor for fourteen years provided the name of the maker and the date of copyright was on the copy. The Act was found to be so defective that it was actually held to be no offence to make a cast of a bust provided it was a perfect facsimile of the original. A further Copyright Act (54 Geo III cap 56) was passed in 1814 to remedy these defects and to give double costs in actions of piracy together with an additional term of fourteen years copyright. If an owner survived the initial fourteen year term it would be renewed for a further fourteen years only, not for the remainder of his life as in the case of books (The Fine Arts in England, Their State and Prospects, Considered Relatively to National Education. Part First. The Administrative Economy of The Fine Arts [London; 1840/ pp 51-53,60).

53. One sculptor, John Greenshields went into business producing small scale plaster copies of his own works. He received assistance in his venture from William Blackwood and at least one work, a Sleeping Child, was reproduced for him by the statuary and moulder, G. Rigali (N.L.S., MS.4036, J. Greenshields to W. Blackwood, 25 Nov. 1833).
54. N.L.S., MS. 3109, f.134, Steell's secretary to Miss Hutchison, 17 Sept. 18?
55. Further details of small scale reproductions of Steell's work are contained in the entry on Steell in the Biographical and Descriptive Catalogue.
56. N.L.S., MS. 3217, f.71, G. Mossman to A.P. Paton, 25 March 1858.
57. In one such case Alexander Munro sculpted a bronze portrait relief for the monument (in the Dean Cemetery, Edinburgh) to David Scott, designed by his brother, the painter, W.B. Scott. Among recorded essays in sculpture by other artists who were principally painters are the monuments designed by Alexander Nasmyth to his father (in St. Cuthberts Churchyard, Edinburgh) and to his mother and brother Patrick in the Dean Cemetery, Edinburgh; the bronze fountain on the Castle Esplanade, Edinburgh designed by John Duncan and the design by Sir Joseph Noel Paton for the National Memorial to the Prince Consort (see Chapter Five). Paton exhibited a considerable number of sketches and designs for sculpture at the R.S.A. from 1850 to 1902. These are listed in W. McKay and F. Rinder, The Royal Scottish Academy 1826-1916 (Glasgow; Maclehose, 1917), pp.304-306.
58. John Steell and the architect David Bryce worked together on a significant number of projects. Bryce designed the pedestals for Steell's Edinburgh statues of the Duke of Wellington, the Second Viscount Melville, Allan Ramsay, Professor John Wilson and for the National Memorial to the Prince Consort. The pedestal for Steell's statue of Dr. Chalmers was designed by his son, William, who was an architect.

CHAPTER TWO

PATRONS AND CLIENTS

The Early Years

Initially, patronage of sculpture was confined to a select portion of society. It was the exclusive domain of the aristocracy and landed gentry, classes that were closely linked by connections of family and considerations of friendship. Thus it was crucial that a sculptor attract a patron who was both powerful and prepared to exert his influence on behalf of his protégé. Personal commissions from such a person and work resulting from recommendations could support a sculptor, enable him to establish a studio and employ assistants. Prior to 1825 such patrons rarely encouraged local talent.

Sir James Clerk of Penicuik is one of the earliest recorded patrons of Scottish sculpture. In the 1770s he commissioned William Jeans of Edinburgh to execute two statues for the facade of Penicuik House.¹ There is no evidence that Sir James was particularly energetic in encouraging others to employ Jeans, or if he was, his exertions went unheeded for no other work by the sculptor has been traced. Even in an age of Antique revival, potential clients were apparently not swayed by the classical flourish with which he signed his name, Guglielmo Jehnes. Sir James' appears to have been an isolated commission.

When in the early nineteenth century the fashion for bust

portraiture became popular in Scotland the few native craftsmen who ventured to call themselves sculptors were in fact only glorified stonemasons often with no experience in carving marble. Local marble cutters were equally unsuitable as bust portraitists as most of their training was in decorative architectural work and chimney pieces.² Clients requiring busts naturally turned to popular English portraitists; Joseph Nollekens, Francis Chantrey and Samuel Joseph all received numerous commissions from Scotland during the first three decades of the nineteenth century,³ and it was Samuel Joseph's popularity with Scottish clients that tempted him to set up a studio in Edinburgh. This he did in 1821 with the assistance of the Fergusons of Raith. His studio rapidly became the fashionable haunt of many of the city's leading figures and his success encouraged other sculptors to establish themselves in Edinburgh. For this reason the Ferguson's patronage of Joseph was of crucial importance to the development of Scottish sculpture. Less charitably it can be regarded as little more than an extension of the practice of patronizing reputable English artists.

Others were demonstrating more patriotic taste. As early as 1815 an Edinburgh banker, Gilbert Innes of Stow, recognized the potential of a young marble cutter, Thomas Campbell. He sent Campbell to London, established him in the studio of E.H. Baily and in 1818 lent him the money to go to Rome.⁴ The Tenth Duke of Hamilton was another early patron of local sculpture. He became interested in the career of Patric Park a young apprentice stone cutter who from 1825 to 1827 was working on Hamilton Palace. The Duke considered Park's talents lost in his employment on minor decorative stonework. In 1827 he entrusted him with carving the coat of arms above the main entrance to the Palace and four years later paid for him to

study in Rome. Mrs. Oliphant of Gask showed even greater concern for the talented, young Lawrence MacDonald. In 1822 she and her family were summoned to her husband's deathbed in France and although in considerable personal distress she had the thought to include MacDonald in the journey to the Continent. When the mourners returned to Scotland Mrs. Oliphant sent the young sculptor on to Rome.⁵

Public Commissions

Public and private patronage were closely linked throughout the nineteenth century. Those who were patrons of sculpture in a private capacity usually formed the committees that organized and allocated commissions for public monuments. In each city the composition of such statue committees revolved for the most part around a small group. Such cliques usually ensured that their members and sympathetic friends dominated successive monument committees. A member of such a group who was prepared to exert his influence on behalf of a favoured artist was a most coveted patron. Thomas Campbell had the good fortune to attract such a man in Gilbert Innes; later a young wood carver turned sculptor, John Steell, was to do likewise as the protégé of Lord Meadowbank.

In addition to organizing the subscription, a monument committee was responsible for the appointment of a sculptor. Selection was seldom a democratic process where friendship and personal preference might influence the choice. As a result the award of public

commissions frequently reflected the activities of committee members as private patrons.

In a pattern similar to that evident in private patronage, for the first twenty five years of the century, English sculptors exercised a complete monopoly of public commissions in Scotland. Their exclusive employment resulted from purely discretionary selections by successive monument committees. So arbitrary was the choice that a sculptor could be selected without his prior knowledge that he was under consideration. Such was the situation in Glasgow in 1810 when Nollekens was awarded the commission for the General Moore Monument. He was chosen on the strength of a recommendation by James Moore (son of the deceased General) who had a financial interest in the memorial. Informed of the committee's decision Nollekens courteously declined the offer. Moore reported, "he told me... that he was now seventy three years old... and that he was no longer capable of undertaking so great a work. In fine, he declined it."⁶ The committee reconvened, reconsidered its decision and this time accepted that John Flaxman was the finest sculptor in Britain. Accordingly Flaxman was informed he was to receive the commission.⁷

Another English sculptor who enjoyed favour in Scotland during the first decades of the century was Sir Francis Chantrey. He received commissions for monuments to James Watt for Glasgow and Greenock, statues of the First Duke of Sutherland for Dornoch Cathedral and Ben Bhraggie as well as five statues in Edinburgh.⁸ He owed his selection for the Edinburgh works to the championship of Lord Meadowbank, Lord Advocate from 1816 to 1819, who was the

chairman of all the committees responsible for organizing these memorials. Meadowbank was adamant in his belief that Chantrey was the finest portraitist in the world and his preference did not pass unheeded.⁹

George IV Statue, Edinburgh

In Edinburgh in 1824 the commission for the George IV Statue developed into a fiasco that focused attention on the issues of favouritism and elitism in patronage of sculpture. After its first meeting in 1824 the statue committee announced that subscriptions were to be restricted and that Chantrey was to be approached to provide an equestrian statue. The appeal proved less popular than anticipated and the sum realized was insufficient to erect the proposed memorial. Rather than extend the subscription the committee elected to curtail the form of the monument. Many subscribers considered this constituted a breach of promise which could have been avoided. The situation was aggravated by the widespread rumour that the King had mockingly quipped of the whole project: "The good people of Edinburgh cannot afford to have me mounted so have decided to set me on my pins."¹⁰

In a period of awakening interest in local sculpture, the initial award of the George IV commission had aroused protest. Sculptors were beginning to establish themselves in Edinburgh and were in need of patronage. The committee's subsequent actions were even more unpopular.¹¹ Public dissatisfaction was expressed in accusations of jobbery which not unnaturally perturbed the elite group who had organized the memorial.¹²

Samuel Joseph and Thomas Campbell

To placate the public and forestall future criticism competitions were introduced to select sculptors for Edinburgh's next two public monuments, those to the Fourth Earl of Hopetoun (Pl.2) and Sir Walter Scott (Pl.3). Renowned sculptors such as Chantrey usually declined to enter competitions. Consequently such a method of selection would provide a chance for the employment of a lesser known native artist; it also presented an opportunity for individual committee members to exert influence on behalf of their local favourites. In spite of the aura of respectability surrounding competitions, an influential patron on a monument committee continued to be the most important ally of a nineteenth century sculptor.

The careers of two rival artists, Samuel Joseph and Thomas Campbell, in the 1820s demonstrate the importance of influential patronage. Upon his arrival in Edinburgh Joseph had attracted the attention of William Trotter of Ballindean. Trotter was Lord Provost of Edinburgh in 1824 and 1825 and in his ex-officio capacity was a member of the Committee organizing the public memorial to the Fourth Earl of Hopetoun. Not coincidentally Joseph was one of a restricted number invited to submit designs for the monument in September 1824.¹³ The result was declared in favour of another entrant, Thomas Campbell, on 25 December 1824 and Joseph blamed much of his failure on William Trotter whom he felt had let him down and to whom he referred as a "Leio critur."¹⁴

It would seem that the original decision was rescinded because five years later in their personal correspondence both Joseph and Campbell make reference to sending in models for the monument.¹⁵ In a letter dated 25 September 1829 Joseph even mentions that "as

they [the committee] are making a reserve of time for Mr. Campbell in case his should not arrive in time I do not see how in Common Justice they can withhold the same privilege to me."¹⁶ In the same letter he wonders "will not William Allan the new Provost be able to assert me in this matter. The Provost ex-officio belongs to the committee."¹⁷ Whether or not Allan worked on behalf of Joseph, the sculptor was not awarded the commission. Once again his proponents were overridden by those favouring Campbell among the most notable of whom was his early patron, Gilbert Innes of Stow. Innes was reputedly the richest commoner in Scotland¹⁸ and in addition was Depute-Governor of the Bank of Scotland; his support would have been valued by a committee uncertain what financial difficulties it might encounter.

Further, Innes was a close friend of Sir James Gibson-Craig W.S. whom he had introduced to Campbell and who had sat to him for a portrait bust. Gibson-Craig was one of a group of advocates and Writers to the Signet who included Robert Dundas, Francis Jeffrey, Sir William Rae and James Hope W.S. who dominated the Hopetoun committee.¹⁹ Members of the Faculty of Advocates and Writers to the Signet maintained a controlling interest in Edinburgh monument committees for most of the nineteenth century. Samuel Joseph, although popular with Edinburgh society, failed to attract extensive patronage among members of that profession. Without such influential backing it was to no avail that he submitted designs for monuments to Dugald Stewart, William Pitt, the Duke of York and the Fourth Earl of Hopetoun.²⁰

Thomas Campbell was more successful. In addition to receiving

the Hopetoun commission, in 1830 he was requested to execute the Scottish Memorial to the Duke of York. Campbell owed these awards to the combined efforts of Gilbert Innes and Sir James Gibson-Craig. Both patrons were willing to exert their influence to further Campbell's career; a situation that the sculptor fully exploited. In the same letter that thanked Gibson-Craig for his assistance with the Hopetoun project, Campbell urged

"I beg of you to relax no exertion /sic/ that may enable me to have the execution of the work which has been voted to me by the London Committee ... Please let my worthy friend Mr. Innes see this letter." 21

In the early 1830s Campbell was to lose both these allies. The sculptor's delay in completing the Hopetoun Monument, a commission that was awarded at least in 1829, if not five years earlier, but not completed until September 1834, increasingly annoyed his sponsors and his constant requests for advances of money became more and more difficult to justify. After one such approach in November 1831 Campbell was admonished by both Innes and Gibson-Craig. Censuring him Innes writes

"some of the committee objected to your getting more money, you having already got £3500 to account, and as they alledge /sic/ nothing yet brought forward to justify such an advance." 22

Gibson-Craig remonstrates that

"there is a great outcry against your long delay in finishing the Monument, and I have no doubt you have materially injured yourself by it. Exert yourself to the utmost to have it put up as soon as possible." 23

After the death of Innes in 1832 Gibson-Craig alone was left to defend Campbell's dilatory behaviour to other members of the committee. As his task became more difficult his patience with the sculptor flagged. In September 1832 he even threatens that "you can expect no more money until the monument is erected."²⁴ Later in the month he used the National Scott Monument commission as a bribe, writing

"Sir Walter Scott died yesterday - a meeting is proposed on Saturday next, to consider the matter of erecting a monument to his memory. There will be an immense subscription - you might have had a chance of being employed - but your extreme dilatoriness in the Hopetoun Monument very greatly lessens it - If you concern at all to redeem your character, you should make some public announcement, when the Hopetoun Monument will be a certainly, be put up." 25

He adds that under the present circumstances he does not feel he can recommend Campbell for the Scott commission. His undisguised anger in one further sentence indicates that he had relented on his earlier threat, although to no avail: "I made a great exertion to remit you £600, and you have not even taken the trouble to say whether you received it."²⁶

For two and a half years Sir James Gibson-Craig persevered with Campbell although both his pleas and complaints went unheeded. In June 1834 he declared in complete exasperation

"you gave me the most positive assurances that the Hopetoun Monument should be put up at furthest by 1st July - yet I have heard nothing of anything being done toward the fulfilment of your promise. This is the cause of constant complaints and trouble to me and of great injury to yourself." 27

Finally in July 1834 his patience was exhausted:

"The delay in the completion of the monument is most vexacious. It does you great mischief, and occasions to me a great deal of trouble. Besides there really seems to be no end to it. You will receive this on the 7th. If the monument be put on board by 25th I shall do what I can to keep you right with the committee. If not," he announced "I must give up all further concern with it." 28

The Hopetoun Monument was at last erected in September 1834, but the delay over its completion had already lost Campbell the good opinion of Edinburgh patrons. He never again received a commission for a public monument for the city.²⁹

John Steell

Incidents in the career of one further Edinburgh sculptor, John Steell, exemplify the influence that private patrons could exert in the commissioning of public monuments. In 1836 while still a virtual unknown Steell won the open competition for a statue of Sir Walter Scott (Pl.3) that was to be part of the Scott Monument, Edinburgh. His design was overwhelmingly popular with both the committee and the public. In the competition the entrants' anonymity was respected and the selection was just, but after the award had been announced, two committee members, Robert Cadell and Lord Meadowbank made a concerted attempt to upset the result. Such was their influence that they were able to sway public opinion and cause substantial doubt as to the wisdom of the choice. Characteristically they contended that the commission should be offered to Chantrey citing that he had modelled Scott from life and that he had been considered

by Scott to be the Michelangelo of English sculpture.³⁰

Although Chantrey had not competed for the commission he had indicated his willingness to undertake the work. A private letter from his secretary, Allan Cunningham, to Lord Meadowbank contained a promise that the sculptor would execute without regard for price offered him, either a marble or bronze statue of Scott.³¹

The situation was a particularly ambivalent one for Lord Meadowbank. If the committee's decision was reversed and Chantrey was employed, Steell would be deprived of a major commission; the young Scottish sculptor was a protégé of Meadowbank. Yet he remained adamant in his belief that the commission should be awarded to the sculptor he considered most suited to the task, Chantrey. While championing the Englishman, Meadowbank was careful to allege his affiliation to Steell. He reminded both the committee and the public that

"he had known Steell from an introduction by Mr. Thomson when his name was unknown to nine tenths of the gentlemen present /on the Scott Monument committee/ and from that day to this he had never omitted an opportunity of doing his utmost to promote his interests. It was in consequence of a suggestion of his, along with an honourable friend, that Steell had obtained the distinguished honour of modelling the bust of the Queen." 32

Although Meadowbank was sufficiently influential to inspire some doubt as to the wisdom of employing Steell, the commission was finally restored to the young Scotsman on the intervention of the Fifth Duke of Buccleuch who made an impassioned speech in support of democratic allocation of the work.

The Duke of Buccleuch had an important role in patronage of

sculpture during the nineteenth century. He was considered one of the most influential people in affairs of the arts in Scotland and was repeatedly offered the chairmanship of committees organizing both Edinburgh and national memorials. If prior commitments frequently prevented him accepting the position, in most cases he took his place on the committee and headed the subscription list.³³

In his private capacity as a patron of the arts the Duke encouraged a variety of artists who included the sculptors Alexander Handyside Ritchie, Thomas Campbell, William Calder Marshall and John Steell. Of all, Steell would appear to have been the most favoured; in fact Buccleuch was one of his first patrons. In 1831 when his talent was still for the most part unrecognized he modelled a crib for the Duke;³⁴ three years later he sculpted studies of both his bulldog and his favourite hunters and in the early 1840s carved marble busts of both the Duke and Duchess.

While Buccleuch was obviously one of Steell's most important patrons the role he played in the Scott Monument affair of 1838 was not biassed, or at least not solely on this ground. The Duke was totally opposed to the questionable practice of committee members soliciting patronage for their friends. Two years later when Steell was selected without competition to sculpt the Wellington National Memorial Buccleuch was equally perturbed.

The National Memorial to the Duke of Wellington

The selection of a sculptor for the Wellington Monument (Pl.4)

provides a fascinating example of the power politics that formed the backdrop to public commissions. Members of the Edinburgh Court of Sessions pitted themselves against the prestige of the aristocracy and emerged the victors. In 1840 the monument committee voted that Steell be awarded the commission contingent upon him presenting a satisfactory bust of Wellington and an equestrian model for the memorial:³⁵ no other sculptor was approached to submit a design.

As was usual the decision was influenced by the prejudices of influential committee members. William Burns' derisive reference to "master lawyer and young W.S." who "had got the job for Steell"³⁶ and who were "taking on themselves the whole charges of directing and controlling the proceedings of the meetings"³⁷ indicated that the principal culprits were George Patton, advocate, and David Smith, W.S. By ensuring that the majority of the committee were friends and supporters these two were confident of success. Their resolution was put to a full committee meeting; the vote was close, twelve to ten, but it was democratic. Even so Buccleuch refused to give his support to the project. He considered the selection unfair and contemptible: "It is not an Edinburgh Memorial tho' it smacked strongly of a rank Edinburgh Job" he complained.³⁸

Buccleuch attempted to induce Steell to decline the offer just as the others had enticed the sculptor to accept it. Although he failed it is notable that he did not consider Steell a conspirator. He confined his contempt to "the learned Lord Provost and his friends."³⁹ Of Steell's part in the matter he reported to the committee chairman the Tenth Earl of Dalhousie:

"He has been talked over and doesn't know what to do. My fear is, that his name may get

completely messed up with the job that others have attempted to perpetuate, and in which, I really believe he individually has taken no part whatever." 40

Buccleuch intended to resign from the committee over the issue. In his own words:

"For my part I am so dissatisfied that I shall withdraw altogether from the committee. I will have no hand in carrying into execution that of which I so strongly disapprove." 41

Dalhousie persuaded him otherwise; he reminded the Duke that the public could regard such an action as that of a man piqued because his opinion had been outvoted. Buccleuch remained on the committee but refused adamantly to give his support to the project informing Dalhousie that

"there will not be much chance of my being able to attend the meetings... I trust that a course of proceedings may be adopted in which I may be able to concur." 42

The Duke of Buccleuch's action over the Wellington memorial commission was in a lost cause. His supporters were in a minority on the committee and further, public opinion was against him;⁴³ but his concern was not without either cause or justification. The group on the Wellington committee that had offered the commission to Steell included Thomas Thomson, George Patton, J.T. Gordon, Archibald Campbell Swinton, W. Pitt Dundas, all of whom were advocates; James Stuart W.S., David Smith W.S. and Sir John Marshall: these men or their colleagues formed the nucleus of Edinburgh monument committees for the next twenty five years until the late 1860s: John Steell was unconditionally offered the commissions for all the public statues

erected in Edinburgh during that period. This era put a temporary end to the use of competitions to select sculptors for public monuments in Edinburgh.

Patronage Outside Edinburgh

Although an influential patron on an Edinburgh monument committee was the most prized friend of a sculptor there were many others who could regularly bring him work. Thus it was most important that early in his career an artist make as many influential contacts as possible. One of the most fortunate in this respect was Lawrence MacDonald. His early patrons the Oliphants of Gask worked hard on his behalf and in his lifetime he had a virtual monopoly of private patronage in Perthshire. He executed portrait busts for clients such as the Balfours of Fernie, the Fourth Duke of Atholl and the Eighth Viscount Strathallan as well as the Fourth Earl of Aberdeen and Sir John Gladstone Bart., landowners in neighbouring Aberdeenshire.⁴⁴

Local collections elsewhere in Scotland reflect the results of individual patronage. For example William Drummond of Rockdale and Alexander Denny were both strong advocates of A.H. Ritchie's sculpture. As a public testament to this stand a series of six freestone statues of Scottish ecclesiastical heroes⁴⁵ and a three figure marble group commemorating Margaret and Agnes Wilson (all in the Valley Cemetery, Stirling); a statue of William Wallace purchased for the town of Stirling by Alexander Denny; and a programme of architectural decoration on the Stirling High School, a commission received in the mid 1850s when both men were influential in local affairs.

Public Commissions in Glasgow

During the first fifty years of the nineteenth century Glasgow was of little importance for local sculptors. Monument committees in Glasgow failed to follow Edinburgh's lead in introducing competitions to allocate public commissions, a feature of patronage that had lured sculptors to reside in Edinburgh. Without such an enticement artists had little encouragement to establish studios in Glasgow. Only two of importance, those of the Mossman family and George Ewing existed prior to 1888.⁴⁶ The merchant class, which predominated in the city took little interest in sculpture in the early part of the century and there were only isolated examples of private patronage. Further, the city opted out of any proposals for national monuments, electing instead to erect local memorials. Theoretically this should have provided work for Glasgow's resident sculptors: in practice it did not. Glasgow committees, with no responsibility outside their city, remained the haven of a local elite. Unchallenged by the talents of an exceptional local sculptor this elite continued to exercise its belief in the inferiority of native sculptors and until the late 1850s Glasgow public commissions were consistently offered to English sculptors.

During the first quarter of the century Glasgow committees revolved around a prominent local group which included John Hamilton, Kirkman Finlay, Henry Monteith and James Black. They were responsible for offering commissions for the Watt memorial to Sir Francis Chantrey and the Pitt and Moore statues to John Flaxman.

Among members of the next generation who played prominent roles

on Glasgow monument committees, Sheriff Archibald Alison would appear to have been the most influential. Unfortunately for Glasgow artists he esteemed the sculptor Baron Carlo Marochetti "a man among a million"⁴⁷ and spared no exertion on behalf of his favourite. During Alison's reign over Glasgow monument committees, four public commissions were awarded to Marochetti.⁴⁸ In addition he was given prime consideration for two other statues, those of Robert Peel and Kirkman Finlay.

From the start many in Glasgow regarded the foreigner with suspicion and his employment aroused protest. With each commission he received the criticism became more vehement until, in reaction to the announcement that Marochetti had been selected to sculpt the Glasgow Wellington Memorial, the Spectator incited the public to "manifest public feeling in such a way as to make Signor Marochetti glad to relinquish the job."⁴⁹ But there was little the public could do while monument committees were the preserve of a few who either appointed themselves or nominated their friends to vacant places and ensured that the ex-officio members never outnumbered their own supporters. Once a committee was established, subscriptions would be called for and only after the subscription was filled would the selection of a sculptor be announced.

During the 1840s one man, the merchant Archibald McLellan,⁵⁰ initiated a challenge to the authority of the established elite. He was a member of the committee formed in 1840 to organize the Glasgow Wellington testimonial. On this committee Alison and his cronies encountered their first organized opposition; McLellan was the principal antagonist.

In May 1840 Alison and his friend R. Lamond Esq.⁵¹ obtained sittings from the Duke of Wellington for Marochetti. These were requested so that the sculptor could complete the Glasgow statue. In fact, at this date the commission had not been awarded to Marochetti and the move had been made without discussion at a full committee meeting although, not unnaturally, it had been sanctioned by all who favoured the artist. The first that Marochetti's opponents heard of these furtive proceedings was thirteen months later in June 1841. Led by McLellan the opposition minority immediately requested an interdict against proceeding with the work and an interim interdict was granted until discussions between the two parties had been held. The negotiations had two results: the majority agreed to request a model from Marochetti before he began work on the monument; the minority resigned.⁵²

Two years later Alison and McLellan again opposed each other, this time on the Kirkman Finlay Statue committee. By many the result was considered a foregone conclusion. Of the committee of twenty two, ten members had been on the Wellington committee.⁵³ Seven of them were confirmed supporters of Marochetti, one was undecided, two against. Of the other twelve, seven lived at a distance and would, it was predicted, take little part in the committee's activities. Even if the remaining five joined forces with the dissidents the prospect was not hopeful. The Art Union took up cudgels on behalf of a seemingly lost cause:

"those who recollect the discreditable mode in which a Frenchman [Marochetti] has been employed to 'make a figure' of the Duke of Wellington to the prejudice of British sculptors will be anxious to know what are the chances in favour of Marochetti being called upon to 'do' the late Kirkman Finlay.⁵⁴ The probabilities are that he will have this job."

Against all prediction the Englishman John Gibson was offered the commission. McLellan was still not satisfied: why could the city's statues not be sculpted locally?

A Glasgow sculptor, John Mossman was at last awarded a public commission, for the statue of Robert Peel, in 1854, but the selection was still not democratic. No competition was held and Mossman was not required to produce a design before he was selected. McLellan's tactics differed little from those of Alison; he and his supporters merely ensured that they had sufficient influence on the committee to obtain a majority.

The Glasgow Burns Commission

During the 1860s and 1870s the activities of the merchant class in Glasgow firmly established their reputation as supporters of the arts. The fact received much local acclaim which is typified by a report on the Glasgow commission for a statue of Robert Burns:

"Now that our merchant princes are growing wealthy they are taking into partnership literature, song and art. When, two or three years ago a number of gentlemen made a move to get the monument [to Burns] erected we found no difficulty. We went to the wealthy merchants who had mingled with their business those nobler and finer elements and we were welcomed everywhere." 55

In 1873 the so-called merchant princes comprised the majority on the committee organizing the Glasgow monument to Robert Burns (Pl.5). When the proposal to erect the memorial was first mooted the press immediately made ominous warning mumblings that it was a

local undertaking and that a Glasgow sculptor should be employed. The committee, if indeed it had even contemplated employing an English artist, immediately proclaimed that the commission would be awarded locally. The announcement caused widespread speculation because there were two competent sculptors resident in Glasgow, George Ewing and John Mossman. Rumour was rife. As Ewing was a close friend of at least three of the committee members⁵⁶ who rather appropriately belonged to the same Burns club as he did, the sceptics were convinced that "this would be a job for George."⁵⁷ They were not let down. Without competition entries being called or any designs being requested, Ewing was selected. Four days later, four committee members resigned in protest.⁵⁸

One of the dissenters was James Hedderwick, editor of the Glasgow Citizen who began an intensive campaign through the columns of his newspaper condemning the action of the committee. The ensuing disgraceful controversy and the publicity that surrounded it demonstrated an appalling lack of decorum. The offenders were soon singled out and received no sympathy from the writer in the Bailie, Glasgow's gossip Weekly:

"The Bailie wishes to indicate Mr. Gordon Smith who is the superior person of the committee and a gentleman whose advocacy of Mr. Ewing's claims might lead the ignorant to believe that personal friendship was at the bottom of all his eagerness. It may be natural to suppose, as the vulgar tend to do, that because Mr. Gordon Smith and others on the side of that distinguished lawyer are 'chums' of Mr. Ewing they favour his pretensions to the exclusion of all others." 59

The whole issue degenerated into petty bickering and personal slander until the minority group sought an interdict against

proceeding with payments to Ewing. After a preliminary hearing the Court decided in favour of Ewing retaining the commission on the ground that the selection had been made at a full committee meeting at which the dissenting members had recorded their views. The Bailie announced with an appropriate air of finality "that Smith, Gartly and Co. have got the job for George."⁶⁰

The predominance of ambitious, influential merchants on the Glasgow Burns monument committee most probably accounted for the widespread publicity given to their dissention as such men were unused to the diplomacy required of officialdom. Their behaviour was in marked contrast to that of Buccleuch, Dalhousie, Patton and Smith on the Edinburgh Wellington committee where gentlemanly conduct had ensured that the controversy was never made public. Indeed the dissent here was such a well kept secret that the Spectator could report quite naively that "no opposition has been made to their choice."⁶¹ No-one could have said that of the Glasgow committee's decision.

Edinburgh in the second half of the century

In Edinburgh the situation in the second half of the nineteenth century was very different from that in Glasgow. Here the merchant class never made much impact on the public monument committees which remained the business of the advocates and upper classes. Although individual patrons continued to exert influence on behalf of favoured sculptors they did so more discreetly than their Glasgow counterparts.

Such was the case in 1864 when John Steell and Noel Paton were each favoured by rival factions of the committee organizing the National Memorial to the Prince Consort.⁶² To avoid exposing the controversy to the public, the commission was thrown open to public competition with the winner to be selected by Queen Victoria. The reinstatement of the competition system to decide the Prince Consort commission re-established a precedent that Edinburgh monument committees were content to follow for the rest of the century. Competitions were held for the Knox, Black, Simpson and Chambers statues as well as for statues for the Scott Monument in 1881.⁶³ If influence were exerted in these competitions it was sufficiently discreet to have left no trace.

Wisely, some sculptors still considered it worthwhile to solicit patronage. In 1875 when there was discussion about allocating additional statues for the Scott Monument, George Lawson quietly prevailed upon George Simpson, writing that

"I suppose you will have an interest in the Scott demonstration...and I should like very much to have a hand in it...if you have any influence in this matter and feel inclined to use it on my behalf I shall feel very much obliged." 64

In less obvious circumstances Sir John Usher gained the Gladstone Monument commission for Pittendrigh MacGillivray: the only known reference to the incident is on a preliminary sketch for the work inscribed by MacGillivray "Sir John Usher Bart. a very good and kind friend of mine - but for whose action the Gladstone memorial would have gone to London."⁶⁵

WILLIAM BRODIE AND THOMAS STUART BURNETT

If the rise of the commercial classes as patrons of sculpture had little impact on public art in Edinburgh, sculptors did profit from private mercantile patronage. One of the first to benefit was William Brodie who by the age of thirty seven, despite plentiful work, had failed to attract a patron willing to send him to Rome; nor had he received a sufficiently large commission to enable him to finance the journey himself. In 1852 a Glasgow merchant, James Buchanan provided the opportunity. He paid for two years study in Rome for the sculptor and provided for his family during his absence. On Brodie's return his patron commissioned a life-size portrait statue⁶⁶ and promoted his work among west of Scotland clients with the result that he received two other major commissions for work in Glasgow; one for a life size bronze statue of Thomas Graham⁶⁷ and the other for a figure of St. Andrew for the City of Glasgow Assurance Office, Renfield Street. In addition he was invited as a competitor for the Thomas Campbell monument and was asked if he would enter if a competition was arranged for the Glasgow Burns Monument.⁶⁸ Offering a Glasgow commission to an Edinburgh sculptor was unheard of and Brodie's remained an isolated case that must be traced to the lobbying of Buchanan, one of the new breed of self-made men who, having risen to positions of prominence and civic responsibility, was in a position to wield such influence.

Mercantile patronage remained important throughout the century. A Dundee merchant A.D. Grimond was later to put Brodie's pupil T.S. Burnett on the road to Italy and success when in 1881 he commissioned a marble copy of Burnett's prize-winning group Eugene Aram and a

portrait bust of himself. These commissions provided the finance for Burnett's visit to Paris and Florence undertaken in the autumn of that year. Frustratingly and as is unfortunately all too common, it is not known how Burnett attracted another important patron, the industrialist and Member of Parliament for North Paddington, John Aird (later Sir John Aird Bt.). Aird was sufficiently impressed by Burnett's Davie Deans shown at the London Architectural Exhibition of 1882 that he commissioned a marble copy of the work and after its completion commissioned a marble statue of Rob Roy (Pl.6).⁶⁹

In Aird, Burnett found a generous and warm friend. There was a fine example of the relationship a sculptor could enjoy with a good patron. On the young sculptor's premature death Aird lamented to a friend in Edinburgh, "I personally felt his loss as I should have felt that of a near relation."⁷⁰

Private Collections in Scotland

In common with many English patrons of the arts, John Aird collected both painting and sculpture extensively. In Scotland such collectors with an interest in sculpture were virtually unknown and sculptors suffered accordingly.⁷¹ Occasionally a patron would purchase a narrative statue or statuette from an exhibition but such purchases were rare. Charles Jenner and James Orchar would appear to have been two exceptions. During the 1850s and 1860s Jenner commissioned and purchased both narrative and portrait studies from such sculptors as William Brodie, Amelia Hill, John Hutchison and Lawrence MacDonald.⁷² Unfortunately these works have been dispersed

and the sole remaining collection of a nineteenth century patron is that of James Orchar now in the gallery that he bequeathed to Broughty Ferry, Dundee. The exhibits include representative works by George Lawson, John Hutchison and Pittendrigh MacGillivray as well as some unrivalled marble statuettes by William Brodie.

Some Concluding Remarks

The rise of the commercial classes as patrons of art during the second half of the nineteenth century extended the scope of patronage but made little difference to the work required of a sculptor. From all classes of society the greatest demand was for bust portraiture; occasionally a narrative work would be commissioned or, as necessity dictated, a funerary monument. The portrait bust enjoyed the height of its popularity from the late 1840s to the early 1870s but the fashion never completely died out in Scotland during the nineteenth century although changes both in style and medium became evident in the later years. Throughout the century large scale works were rarely commissioned by private patrons⁷³ and sculptors always remained dependent upon the public sector for commissions of such magnitude.

CHAPTER TWO

FOOTNOTES

1. Although the house is now derelict the statues are still standing and in good condition.
2. Robert Burn (fl 1790-1816) and William Gowan (1766-1828) prove exceptions. Nothing is known about the training of either sculptor each of whom owned a marble cutting business in Edinburgh at the turn of the eighteenth century. One portrait bust by each artist is known: in the Edinburgh University collection is an undated marble bust of William Cullen by Gowan and in 1799 Burn carved a portrait of James Gillespie (Pl.1) for the Merchant Company, Edinburgh. In conception, composition and technical competence Burn's bust surpasses Gowan's work; in quality it is unique among sculpture produced in Scotland in that period.
3. Many of these are recorded in the exhibition catalogues of the R.S.A. and R.A. and in the cases of Chantrey and Joseph a number are also listed in Gunnis. Nollekens who was more than forty years older than Chantrey and Joseph became popular in Scotland earlier than they did. As well as executing busts such as Lord Rockingham (1784) and the Eighth Earl of Lauderdale (1803) for Scottish clients his portrait of Charles James Fox was a favourite north of the border and at least five copies are known in the country today.
4. The obituary notice of Thomas Campbell in the Art Journal (1858), p 107 adds that the sculptor was
 "so independent...in principle and feeling, that as soon as he had earned a little money by his own exertions, he repaid every shilling he had borrowed, principal and interest, to Mr. Innes, who during the period had kept a debtor and creditor account, changing the interest annually... Mr. Innes always prided himself upon being the great patron of Campbell: when he died he left above a million sterling!"
5. For a detailed account of this incident and a letter by MacDonald acknowledging his debt to Mrs. Oliphant see E.M. Graham The Oliphants of Gask (London; Nisbet, 1910), pp.404-405.
6. N.L.S., MS. 2732, Minute book of the Moore Monument Committee, pp 147-148.
7. Flaxman received two other public monument commissions for Scotland in 1812 he carved the Glasgow memorial to William Pitt and in 1822 that of Robert Burns for Edinburgh.
8. The Edinburgh monuments are those to Lord President Blair 1815; Robert Dundas 1824; and the First Viscount Melville, 1818; (all in Parliament Hall) George IV and William Pitt (both in George Street). Chantrey also designed the public memorial to the

First Viscount Melville which was carved by Robert Forrest and erected in St. Andrew Square in 1827.

9. Lord Meadowbank's high opinion of Chantrey is elaborated in reference to the Edinburgh statue of Sir Walter Scott on pp 34-35.
10. Edinburgh Weekly Chronicle, 10 July 1825.
11. The delay of seven years from the inception to the completion of the project also gave rise to complaint as did the fact that the monument finally executed was a copy, with modifications, of the statue erected in Brighton in 1828.
12. This included John Clarke, David Monypenny, David Blair and Lord Meadowbank, all of whom were advocates.
13. Scotsman, 1 Sept. 1824, no. 485, p 646, col. 2.
14. N.L.S., MS. 1831, f. 15, 5. Joseph to W. Lizars, 25 Sept. 1829.
15. Considerable confusion surrounds the date of the Hopetoun commission. On 25 December 1824 it was announced in the Scotsman (no.518, p 913, col.1) that the committee of subscribers preferred the design submitted by Thomas Campbell who had been engaged to complete a colossal bronze statue within three years from 1 January 1825. Why both Campbell and Joseph submitted models almost five years later in September 1829 remains a complete mystery. It is possible that the 1824 competition had been nullified, for reasons that remain unknown, but if so it is puzzling that in a commission as well documented as this one that there exists no reference to such a reversal of decision. The concern and later, anger expressed by committee members in the early 1830s over Campbell's delay in completing the work, which was erected in 1834, would seem unusual if the commission had been allocated in 1829: a delay of five years was not unknown in public commissions of the period (the Edinburgh George IV project had taken seven years to complete). If the commission had in fact been awarded in 1824 the committee's distress would be more understandable.
16. N.L.S., MS. 1831, f. 15, S. Joseph to W. Lizars, 25 Sept. 1829. Campbell was sending his model from Rome, Joseph's was sent by steamer from London.
17. Ibid.
18. This information is recorded in J. Kay, Original Portraits (4 vols.; Edinburgh; Black, 1877), vol.II, p 307.
19. Sir Walter Scott, who provided the Latin and English inscriptions for the base of the monument, was also on the committee.
20. His designs for the Stewart, Pitt and Duke of York memorials were all exhibited at the R.S.A. in 1829.

21. N.L.S., MS. 590, no.1722, T. Campbell to J. Gibson-Craig, 1 Sept. 1829. This extract refers to the Duke of York memorial. Campbell had already been awarded the commission for the London monument (now in the Senior United Service Club) and is here soliciting patronage for the Scottish memorial. He received the commission and provided a copy of his London statue.
22. Ibid., G. Innes to T. Campbell, 9 Nov. 1831.
23. N.L.S., MS. 146, f.24, J. Gibson-Craig to T. Campbell, 21 Nov. 1831.
24. Ibid., f.32. J. Gibson-Craig to T. Campbell, 8 Sept. 1832.
25. Ibid., f.34. J. Gibson-Craig to T. Campbell, 22 Sept. 1832.
26. Ibid.
27. Ibid., f. 39, J. Gibson-Craig to T. Campbell, 28 June 1834.
28. Ibid., f. 41, J. Gibson-Craig to T. Campbell, 4 July 1834. The Monument was to be sent by steamer from London.
29. Campbell received only one further public monument commission for Scotland; the Aberdeen statue of the Fifth Duke of Gordon, erected in 1842.
30. Their reasons are detailed in N.L.S., MS. FBm55, vol.I, Edinburgh Evening Courant, 29 March 1838.
31. Ibid.
32. Ibid. The reference to Mr. Thomson is to Thomas Thomson (1768-1852) an advocate and legal antiquary who was one of Sir Walter Scott's closest friends. In his lifetime he was a member of the Scott, Wellington, Melville and Jeffrey monument committees.
33. Buccleuch was a member of the committees that organized the monuments in Edinburgh to Sir Walter Scott, the Duke of Wellington, Professor John Wilson and Thomas Chalmers. He was chairman of the committee of the National Monument to Prince Albert and of the Second Viscount Melville Statue committee.
34. Most probably the one exhibited at the R.S.A. in 1836.
35. For more detailed information on the commission see Chapter Four.
36. S.R.O., GD 224 511/8, Buccleuch Papers, W. Burn to the Fifth Duke of Buccleuch, 10 July 1840. Both Burn and Buccleuch were members of the Wellington Monument committee. Burn was also Buccleuch's architect and not unnaturally supported him in his opposition to the proceedings of the committee.
37. Ibid., W. Burn to Buccleuch, 15 July 1840.

38. Ibid., Buccleuch to the Tenth Earl of Dalhousie, 1 Aug. 1840.
39. Ibid., Buccleuch to Sir George Warrender, 9 July 1840.
40. Ibid., Buccleuch to W. Burn, 15 July 1840.
41. Ibid., Buccleuch to Dalhousie, 1 Aug. 1840.
42. Ibid., 28 Oct. 1840.
43. Popular opinion was reflected in the press which constantly lauded the committee's choice of sculptor comparing Steell in glowing terms with 'the foreigner' Carlo Marochetti, selected to execute the Glasgow Wellington statue.
44. Most of these remain in local collections today. In addition three marble busts at Perth Art Gallery, two of unknown women the other of an unknown man, are most probably portraits of local gentry.
45. These commemorate Ebenezer Erskine, Alexander Henderson, John Knox, Andrew Melville, James Guthrie and James Renwick.
46. William Mossman had established a studio in 1832 and George Ewing settled in Glasgow in 1859. Attracted by increased opportunities for work towards the end of the century three sculptors of note established studios in Glasgow; Kellock Brown in 1888, Donald Haggart in 1890 and Archibald McFarlane Shannan in 1892.
47. Art Union 1841, p 168. Carlo Marochetti was a Baron of the Italian kingdom, born in Turin in 1805. His family moved to France while he was young and in 1814 he became a naturalized French citizen. He was educated and received his art training at Paris where he became a favourite of King Louis-Philippe and the French court. On the outbreak of the revolution in 1848 he moved to England where his connections with the French court brought him into equal consideration with the English court and nobility: he was patronized especially by Queen Victoria and Prince Albert. He was a competent if not outstanding sculptor who worked principally as a bust portraitist. For further information on his life and career see S. Lee ed., Dictionary of National Biography (22 vols.; London; Smith, 1909), vol.XII, pp 1078-1079.
48. These were for statues of Queen Victoria (1854), Prince Albert (1866), the Duke of Wellington (1845), and James Oswald (1853). Although no supporting document has been traced it seems possible Queen Victoria may have recommended that Marochetti sculpt her portrait and possibly that of her husband.
49. N.L.S., MS. FB m 55, vol.1., Spectator, 7 Nov. 1840.

50. To McLellan has been attributed the credit for awakening an interest in the arts among Glasgow's merchant princes (T.J. Honeyman, Patronage and Prejudice /Glasgow University Press, 1968/, p 11). An article on his activity as a patron of the arts is in the Scottish Art Review, vol.V (1954), no.1, pp 7-12.
51. Marochetti carved marble busts of both Alison and Lamond. That of Alison has not been traced, his bust of Lamond is in the Royal Faculty of Procurators, Glasgow.
52. Those who resigned were William Leckie, George McIntosh, Archibald McLellan and William Stirling. See the Art Union, 1841, p 180 for further details.
53. For full details of the commission and members of the committee see the Art Union 1843, p 19.
54. Ibid.
55. Glasgow Herald, 29 Dec. 1877, p 5, col. 4.
56. Including Gordon Smith, and Messers Gartly and Watson. Ewing's other supporters on the committee were Messers Thomas, Alexander, Miller and Wilson.
57. Bailie, 6 Aug. 1873, p 6, col.1.
58. Those who resigned were James Hedderwick, Alexander Harvey, William Cameron and William Cross.
59. Bailie, 6 Aug. 1873, p 6, col. 1.
60. Bailie, 10 March 1875, p 2, col. 2. After the matter had finally been settled a detailed history of the commission was published in the Glasgow Herald 11 April 1874, p 3.
61. N.L.S., MS. FB m 55, vol.1, Spectator, 7 Nov. 1840.
62. For more detailed information on this subject see Chapter Five.
63. The Scott Monument in Edinburgh is the national memorial to Sir Walter Scott. It consists of a marble statue of Scott seated under a Gothic monument (tiered spire with flying buttresses) which contains sixty four freestone statues representing figures from Scottish history and Sir Walter Scott's writings. Nine of the statues on the monument had been erected before the unveiling in 1846. Twenty three more were added on the centenary of Scott's birth in 1871 and a further thirty two in 1881. For a detailed account of the work on the monument and a history of the commission see Colston, History of the Scott Monument (Edinburgh; 1881).
64. N.L.S., MS. 6350, P. 173, G. Lawson to G. Simpson, 17 July 1875.

65. N.G.S., Department of Prints and Drawings, D. 4011.
66. This work has not been traced.
67. A private commission from James Young of Kelly erected in George Square, Glasgow.
68. Information contained in the Glasgow Herald, 11 April 1874, p 3. From this account it would appear that James Hedderwick favoured Brodie for the Glasgow Burns Monument.
69. Now at The Glen.
70. Art and Literature, 1888, p 74.
71. This statement should not be taken to deny the activities of those clients who commissioned portrait busts. Such works, often commissioned by successive generations of a family, form extensive collections at Dalmeny House, Fasque, Blairquhan, Blair Castle and Haddo House.
72. Very few references to his collection have been traced. This information is gleaned from R.S.A. Exhibition Catalogues.
73. The only known private commissions for statues are those received by Brodie and Burnett (see above); that received by Pittendrigh MacGillivray from John Spiers for a statue of Robert Burns for Irvine; and those given to John Steell for a recumbent effigy of the Earl of Shrewsbury, by Lord Murray for the Edinburgh statue of Allan Ramsay and by John Gordon Crawford for a replica of his Robert Burns for London.

CHAPTER THREE

THE MAJOR EDINBURGH FIGURES

Thomas Campbell

The first Scottish artists to gain eminence as sculptors, Lawrence MacDonald and Thomas Campbell, achieved remarkable success outside their native country but obtained few commissions at home. Neither worked in Scotland apart from initial training and an early attempt by MacDonald to establish himself in Edinburgh. Campbell divided his time between studios in London and Rome while MacDonald spent nearly fifty years of his life in Rome. Nevertheless their contribution to Scottish sculpture is substantial; both were among the finest British exponents of the neo-classical style and their achievements generated a general awareness of sculpture in Scotland and focused attention on the potential and progress of their compatriot sculptors. More specifically, by winning the Fourth Earl of Hopetoun commission in the 1820s, Thomas Campbell broke the monopoly that English-born artists had on the country's major public commissions.

Campbell's winning design for the Hopetoun memorial (Pl.2), a dismounted equestrian statue, is a fine example of Scotland's neo-classical heritage in sculpture. Clad only in an antique tunic and Roman sandals, the great Scottish soldier, the Fourth Earl of Hopetoun, leans against his pawing steed. None of Campbell's works excels the Hopetoun Monument and few are as stringently neo-classical.

However the sculptor always took care to include some reminder of the Antique in his statues. Although the costume of his pedestrian figures is essentially contemporary dress it includes some articles such as an academic or military cloak, the form and fall of which have implications of a classical garment.^{1a}

The sculptor's use of such a basic formula was both imaginative and varied although according to a contemporary, the achievement was not easy. Campbell reputedly lacked "a ready imagination" and was

"slow in creation; but when he had conceived an idea he studied with patience every detail and having a certain mistrust of his own judgement upon his work, he willingly listened to advice and comment and spared no pains to give it the utmost perfection of finish." 2

Such a method proved well justified. His statues convey unmistakable attributes of his subjects. The somewhat stolid Duke of York, bedecked in the regalia of his rank, poses proudly and affably. Flamboyant Lord George Bentinck, his coat racily flung around his shoulders, is caught in the flourish of beginning an address. The soldier hero, George, Fifth Duke of Gordon, is represented in a long classical drape wrapped over his military costume; his left foot rests on the broken end of a gun carriage.

The Bentinck and Duke of York statues both attest to Campbell's considerable ability in bronze work. The technical inferiority of his granite figure of the Duke of Gordon almost certainly results from entrusting much of the work to Aberdeen granite masons.³ Campbell's real ability in carving is proven by his marble busts. These are also important in outlining the sculptor's stylistic

development, as they include the only extant works he executed before he studied in London or Rome. A bust of Robert Blair dated 1815 appears to be one of Campbell's earliest attempts at bust portraiture. The work is characterized by a frontal composition and by the sculptor's apparent reluctance to chisel deep into the marble. It contains, however, elementary traces of Campbell's interest in the expression of character which is more markedly evident in other busts executed before 1818. Two of these, probably companion pieces,⁴ executed for the Earl of Lauderdale are highly expressive, powerful portraits reminiscent of the rhetorical style of Joseph Nollekens⁵ (see Pl.7).

A distinct shift of emphasis is evident in Campbell's work after his employment in 1817 as a journeyman to E.H. Baily; the rhetorical element is gradually displaced and eventually superseded by idealized portraiture. In his 1825 bust of the Duke of York, the sculptor exercises some control on his sitter's fat and flaccid face, in a fusion of ideal and descriptive portraiture. By 1827 the stylistic transformation is complete. A portrait of Sir Henry Raeburn (Pl.8) executed in that year contains many of the characteristics of a Neo-Greek bust.⁶

It is Campbell's busts of female subjects that best demonstrate his sensitivity to his sitters; that of Lady Elizabeth Hay (Pl.9) is a fine example of such a talent. Flimsy drapery, softly piled curls and subtle modulation of the smooth marble surface combine to give an aura of purity and delicacy to Lady Elizabeth who, at the same time, retains an essential and unmistakable individuality. Even contemporary critics acknowledged Campbell's "peculiar felicity of

seizing the individual likeness of his sitters and giving them an expression and sentiment highly characteristic."⁷ Such a compliment was rarely paid to a neo-classical sculptor.

Lawrence MacDonald

Unlike Campbell, who was content to solicit Scottish patronage while resident outside the country, Lawrence MacDonald attempted to establish his profession in his homeland. He persevered for almost seven years from 1826 until 1833, a period that coincided with the general awakening to local art and the formation of the Scottish Academy. Although MacDonald did not remain in Edinburgh long enough even to see the young Scottish Academy over its teething troubles, the press kindly remembered that the sculptor had returned to Edinburgh after studying in Rome and the encouragement that his example had given to young sculptors. As a result MacDonald was constantly regarded as a Scottish artist and his success, at least to the local critics, reflected credit on Scotland. In comparison, Thomas Campbell was never really forgiven for neglecting his homeland and was in effect abandoned to the English.

Despite the partisan acclaim, MacDonald's heart was in Rome. In fact he was one of a small band of classicists who felt that only in Rome could one experience the elevation of the mind essential to pure art.^{7a} MacDonald explained his feelings in a letter written to William Allan soon after his return to Rome in 1833:

"I am endeavouring to perfect my works here, taking advantage of all the assistance which Rome can afford. I find all my feelings chastened and

subdued here, and the mind, unruffled by excitement of any kind, left to the calm contemplation and enjoyment of Nature in all her varied beauty, and of Art in her most spiritualized creations." 8

Although the sculptor felt compelled to live in Rome, the Scottish critics were not wrong in lauding his contribution to local sculpture. Many Scottish sculptors received guidance from him; among the most notable of his pupils were William Brodie and Patrick Park.⁹ More generally, MacDonald's legendary success in Rome, the Mecca of nineteenth-century sculptors, proved a tremendous spur to local talent and a visit to his studio became an essential part of the pilgrimage to Rome. His studio became the haven of Scottish artists, painters as well as sculptors, in the city.¹⁰ Apparently many visiting artists even requested MacDonald to sit to them. A review of the 1861 R.S.A. exhibition includes the telling comment that "It seems to be a settled thing that all sculptors, when they go to Rome, should execute a bust of Lawrence MacDonald."¹¹

MacDonald was as popular with patrons as he was with artists. He was generally acknowledged as being at the head of his profession and, as one of the most esteemed portraitists of his day, was in constant demand by visitors to the eternal city. With rare exceptions¹² his portrait works were marble busts of members of the upper classes and it was such works that made his reputation. As technical masterpieces their genius is undeniable although a number of his portraits of women have a disconcertingly déjà vu air. The weakness did not pass unnoticed by contemporary critics. An 1854 article in the Art Journal remarks that

"a patent family likeness pervades them all, a universal type reminding one of a bad dinner tasting as if every dish had been cooked in the same pot, insipid and unappetizing, very!"¹³

It is harsh criticism that applies to only a small proportion of his works.

Many of MacDonald's portraits are superb busts and in most others there are particularly fine passages of carving. In his skilful bust of Andrew Duncan, (Pl.10) MacDonald complements an unusually ~~detailed~~ portrait with an imaginative low loop of drapery, which exposes a delicately detailed neck and chest. The study of General Thomas Hunter Blair (Pl.11) is an impressive portrait and the handling of the drapery superb; the magnificent toga falls in sumptuous folds from its clasp on the left shoulder. In an inventive composition the severely frontal bust of the Eighth Viscount Strathallan (Pl.12) is dramatically slashed by a wide diagonal belt. Strathallan is a particularly individual portrait; his is a strong, dignified and imposing face. Gunnis' criticism that MacDonald "so consistently flattered his sitters that they all appear too noble, too handsome and too distinguished to be true"¹⁴ was probably based upon second-hand knowledge of the sculptor's work or was too closely influenced by earlier criticism.¹⁵

MacDonald's masterpiece, the Bacchante, (Pl.13) now at Ardblair Castle, is unsurpassed evidence of his feeling for form, control of line and technical mastery. The beautiful maiden, unclad but for a modest touch of drapery, reposes dreamily; in one lovely sweep of movement, her right hand is raised, gently toying with her hair. The slight inclination of her head and her averted eyes suggest a

modesty that complements the purity of the figure's white marble surface. The grace of Bacchante, when considered with MacDonald's unidentified heroic masterpiece at Fasque, indicate how complete was the sculptor's mastery of the principles of neo-classicism. The unidentified figure, who is clad only in a fig-leaf and holds a disc, is a superb exercise in anatomy and sheer delight of line.

Henry Westmacott and Samuel Joseph

Meanwhile during the 1820s two sculptors in addition to MacDonald had made abortive attempts to establish studios in Edinburgh. They were two English artists, Samuel Joseph and Henry Westmacott. Westmacott lived in Edinburgh for ten years from 1828 to 1838. During that period he built up a considerable business as a bust portraitist but failed to win any major commissions.

Samuel Joseph was the more important of the two. Although English and resident in Scotland for only seven years, he had by far the greatest influence in Scottish sculpture in the first thirty years of the nineteenth century.¹⁶ The establishment of a studio in Edinburgh by a respected English artist gave local sculptors the impetus to do likewise and the presence of such an exceptionally talented sculptor was instrumental in breaking the barrier to commissioning sculpture locally. By 1828 when Joseph returned to London, private patrons were consistently commissioning work from local sculptors.

Joseph made his valuable contribution to Scottish sculpture

despite difficulties of patronage. It is doubtful if there existed sufficient patronage for either him or Henry Westmacott to make good livings at their profession in Edinburgh. This may have influenced Westmacott's return to London and must at least have precipitated Joseph's departure. Samuel Joseph was in financial difficulties when he quit Edinburgh in 1828; he left behind him a trail of unpaid debts for such basic commodities as food and footwear.¹⁷ Several factors in addition to patronage, contributed to the financial failure of the sculptor: he incurred a financial burden by establishing a sizable studio and employing trainee assistants; it would appear that his working methods were uneconomical;¹⁸ and furthermore, although it was not commonly admitted, the naturalism of his style was not fully appreciated by the public.

His style drew on two sources, the gentle naturalism of sculptors such as Sir Francis Chantrey, and, more importantly, the eighteenth century ~~rhetorical~~ style of portraiture. The result, a strong naturalism, was never really popular in Joseph's day. In Scotland, although the sculptor's ability was well recognized and his work publicly lauded, most Modern Athenians showed a personal preference for a more chaste form of classicism. However, those who did commission portraits from Joseph were well rewarded.

His works are brilliantly inventive in both conception and composition and his technical skill masterful. In particular his versatility with the bust form is ingenious, especially in that he usually utilizes only two basic forms, the herm shape and the larger head, shoulders and chest form of the Flavian period. Even these follow a formula: Joseph's large busts are heavily draped in an

arrangement that draws attention to the portrait by accentuating the turn of the head; those designed around the herm form are usually relieved by one flat plane of drapery or a touch of cloth at the neck. Despite such compositional similarities, the works are all individual and powerful expressions of character, with a liveliness rarely found in nineteenth century portraiture.

In his herm-shaped busts Joseph achieves a dramatic effect by carefully offsetting facial detail with a sparse base. Two such busts are those of Henry MacKenzie (Pl.14) and the surgeon, Professor Barclay. Mackenzie is one of his masterpieces of portraiture: an unusually small piece in which the sagging flesh of the jowls and neck presents a superb passage of unrivalled carving. Drooping flesh, strained brow, wizened face and toothless, puckered mouth combine on a small bare base in a starkly dramatic portrait of a proud but ageing and weary philosopher.

Hair-styling is an important feature of Joseph's works; he deftly utilizes the arrangement of a sitter's hair in establishing character. For example, Professor Gregory's balding head is topped by a solitary whimsical curl (Pl.15) and Moncrieff Wellwood's shoulder-length locks are swept back off his face, emphasizing his long forehead, prominent brow and somewhat beaky nose (Pl.16).¹⁹ Just as effectively Joseph could organize a severely symmetrical composition into a dramatic piece of portraiture. Two works, practically undraped herm-shaped busts of Professor Leslie and Dugald Stewart (Pl.17) demonstrate his talent in what is a severe, most exacting variant of the portrait bust. Stewart's distinctive facial shape is stressed by the forward inclination of the head that crumples his

heavy jowl, causing a delightful textural contrast with his taut-skinned skull.²⁰

In many of Joseph's works executed after 1840 the naturalism of his style is tempered by a classical elevation of portraiture previously unknown in the sculptor's oeuvre. Despite subtle refinement of the features, studies in this style are still powerful portraits. That of Archibald Alison (Pl.18) is one of Joseph's most idealized works. Others such as David Wilkie and Captain Basil Hall (Pl.19) are more typical of his late style. Hall's head is turned sharply to the right and his fiery glance is captured in Joseph's extraordinarily lifelike manner. Any modification of style in these years was probably a vain attempt at reconciliation with popular taste after the public outcry against his magnificent William Wilberforce erected in Westminster Abbey in 1838. Both the critics and the public had decried its naturalism. It has even been declared that "as a lifelike representation of a great and good man it commands universal attention: pretensions to a work of art beyond this it has none."²¹

If Joseph's ~~naturalism~~ was not popular with the public, at least his technical skill was recognized by sculptors, many of whom worked in his studio to take advantage of his expertise. An important facet of the sculptor's contribution to Scottish sculpture was the establishment of his studio in Edinburgh and his employment of trainee assistants. Although such pupils paid a sum for their training, Joseph had to provide materials and space for them to work. When work was plentiful assistants could be engaged in roughing out both models and marble blocks. In bad times there was not as much productive employment for them and such pupils could become a

liability rather than an asset. Despite this, Joseph employed several assistants in Edinburgh. Among them were two Scotsmen who were to be among the first to follow careers as sculptors locally. They were Peter Slater²² and Alexander Handyside Ritchie.

Alexander Handyside Ritchie

By all accounts Ritchie was an interesting character and, if several opinions are taken into consideration, an intriguing combination of opposites. His contemporary and friend, D.O. Hill, exercised artistic licence by including the sculptor in his painting, The Disruption.²³ Purportedly, Hill considered that Ritchie ought to have been present at the occasion because of his strong sympathies with the Church. Pittendrigh MacGillivray, who was just entering the art world during Ritchie's declining years, recalled that

"something went wrong. The result was a tendency to that anodyne of the disappointed and lonely. Ever since I first saw that Napoleonic passionate head of his...I have felt attracted by the something of Genius and tragedy it reflected." ²⁴

Fellow sculptors John Rhind and William Brodie paid their tribute to him by erecting a tombstone on his unmarked grave.²⁵ Some do not appear to have been as kindly disposed towards the sculptor; J.W. Lees, convenor of the Delta Moir Statue committee, was one such person: writing in reference to the commission he complained

"On 2nd June last you wrote to me that if any of the Committee or Subscribers would call in 12 or 14 days it would be in your power to shew the form and likeness - and on the 3rd of June you wrote that the Block had been purchased. On the faith of all this we sent Eighty guineas towards the cost...however,...three weeks after the time

you specified,...you had not commenced and...
even the stone had not come - I was affronted
as well as disappointed." 26

The incident to which Lees refers should not, however, be over-emphasized; such misunderstandings between sculptors and monument committees often occurred. An opinion of Ritchie, expressed by James Mackenzie, whose father²⁷ was a lifelong friend of the sculptor, seems more balanced. He describes Alec or Handy, as he was called, as "a wonderful fellow - impulsive and enthusiastic ... kindly but eccentric."²⁸ Such an impression is substantiated by the form of Ritchie's request to Professor Blackie for a sitting. Giving him less than a week's notice, Ritchie announced that

"I would be unhappy if I left this place without having a likeness of you... Deny not then, one who has a little while felt his enthusiasm chilled by adverse fortune... On Friday morning at 10 I shall wait at your father's house with clay to model." 29

Ritchie's misfortune, to which there is much reference, began early. Although initially he had but one resident rival in Edinburgh, unfortunately for him it was the exceptionally talented John Steell, for whom Ritchie's ability was no match. In the tide of popular enthusiasm for the young genius, Ritchie was somewhat neglected. While Steell was awarded important public commissions for Edinburgh and Aberdeen, Ritchie received comparatively little work in the major centres and was usually confined to carving provincial memorials. As these were often freestone rather than marble works and financed by local subscription, the sculptor was often not well remunerated. Two marble statues, Robert Peel at Montrose and Walter Scott at Selkirk, (Pl.21) demonstrate the salient features of these

early commissions and the characteristics of Ritchie's portrait statues in general. They are stiff figures in unimaginative poses; the characterization is undistinguished and the carving neither varied nor interesting. His portraits, both statues and busts, are not outstanding but are recognizable likenesses typified by the generalized features of David 'Delta' Moir (Pl.22), a work that is unusually fine in composition with an eye-catching arrangement of drapery and vigorous head of hair.

The weaknesses in Ritchie's work did not pass unnoticed by contemporary critics. His sculpture in the 1831 R.S.A. exhibition was considered to "display a little ingenuity, some good feeling, but without much poetry of conception, or felicity of execution."³⁰ The same critic gave the sculptor some sound advice:

"The Shepherd Boy and The Sleeping Infant seem to us like dolls packed up in band boxes. The artist should study a bolder, more manly, rounder and more alto style in his subjects. But we know what this heavy flatness arises from. It is occasioned by the flabby softness of the clay, which, in working, will not sustain its own weight, and take its form, unless supported. Mr. Ritchie should study longer, and have his design more closely detailed before he build for it, and then he will build more boldly... We are confident that the artist must allow that he built for these busts on the top of an old hat-box, or some such utensil."³¹

According to a critique in the Literary Gazette thirteen years later, such advice was not sufficiently heeded: "while some parts of the Sophronia and Olindo group have had great care bestowed upon them, there are others, for instance the drapery about the foot, as slovenly as any we have ever witnessed."³²

Ritchie's limitations resulted not only from defects in his

technical skill but also an inadequate mastery of an eclectic style. To attribute his weaknesses to the extremes of his training, first under Samuel Joseph and later under Thorwaldsen, may be a little extravagant. However, his works do contain elements of the styles of both masters and many fall inadequately between the two: the predominating feature is an indifferent mastery of Thorwaldsen's classicism. One work that exclusively reflects the influence of Samuel Joseph is Meg Merrilees on the Scott Monument. The frenzied sibyl, brandishing a broken sapling, shrieks out her prophecy to Godfrey Bertram.

Works with the closest compositional and technical similarities to Meg are those in the heroic vein. The statues on the Edinburgh Royal College of Physicians, William Wallace (Pl.23) at Stirling and the male figures on the British Linen Bank in St. Andrew Square, Edinburgh, form a coherent group in such a style. Each is semi-draped, a feature that is exploited as a compositional device to accentuate the S-shaped rhythm of the figure; deep carving broadly outlines form while little attention is paid to details of individuality. Stirling's togaed Wallace with his bulging, bare muscles has little in common with the elegant, lithe creatures who preach not more than a mile away in the Valley Cemetery and which were executed one year earlier in 1858 and of which Andrew Melville (Pl.24) is typical. The clerics are all rather finely draped in long flowing robes and afford easy, natural poses akin to those of the female figures atop the St. Andrew Square British Linen Bank.

The programme of decoration for both the interior and exterior of the British Linen Bank was the most extensive one designed as well

as executed³³ by Ritchie. The principal feature of the interior decoration is a very fine series of high relief portrait roundels. On the facade, six reliefs each containing a reclining putto, complement the symbolic figures standing along the skyline. Compositionally the reliefs are well organized and the charming cherub-like faces of the putti are finely carved. Some of the figures are, however, impossibly contorted into reclining positions.

Ritchie rectifies this error in two delightful pedimented gravestones to the Reverend George Cullen (Pl.25) and Sir George Harvey in Warriston Cemetery, Edinburgh and in his reliefs on the National Commercial Bank, Glasgow (Pl.26). The Warriston pediments are the most successful in all respects: they are well carved, superb compositions in which Ritchie has completely captured the absorption of the charming little putti in both their work and play.³⁴

William Mossman and William Calder Marshall

The exceptional talent and popularity of John Steell caused problems for sculptors apart from Ritchie. Others who attempted to establish themselves in Edinburgh in the early nineteenth century had difficulty obtaining major commissions. After an unsuccessful eight years in the capital, in 1831 William Mossman moved to Glasgow, where there was little competition. In that city his family built up a respectable practice that eventually dominated sculpture in the West of Scotland.³⁵ Another who departed Edinburgh for more lucrative pastures was W. Calder Marshall, the son of a local silversmith.

"A man with some resources of a tangible Philistine sort, but with no more poetry, or fancy, or classic perceptions than a cow:"³⁶ thus has been described Calder Marshall, a sculptor whose oeuvre consists principally of narrative and allegorical works and who achieved academic recognition in both England³⁷ and Scotland on the strength of such studies.

Most of his Scottish commissions however, reflect the local preference for portrait sculpture. In that field his fate was similar to that of his contemporary Ritchie: he was confined to provincial work and bust portraiture. Stylistically also Marshall's portrait studies show marked similarities to those of Ritchie: for the most part they too are characterized by a bland, generalization of features, the product of Marshall's prolonged exposure to neo-classical theory and little exercise of creative imagination. Some of the sculptor's subject pieces such as the female figure representing an unknown subject, at Fasque, (Pl.27), also want vitality. In this work however, one must admire the technical skill in the long, diaphanous drape that skims over the figure, leaving the body surface uninterrupted and visible underneath it. Such dexterity is often evident in Marshall's narrative subjects, which include many of his most successful works. A fine example is the group of Paul and Virginia at Glasgow Art Gallery, a delicately balanced study of a young man carrying his frightened companion across the river. The figures are well carved, accurately proportioned and arranged in an imaginative composition.

William Brodie

Another local sculptor who failed to gain major commissions in early nineteenth century Edinburgh was the young Banff plumber-turned-sculptor William Brodie. More talented in portraiture than either Ritchie or Marshall he was in steady demand as a bust portraitist but for the greater part of his career he remained in the shadow of his contemporary, John Steell, and it was little compensation to be regarded as the country's number two sculptor when the principal received virtually all the public commissions. Despite a late³⁸ start in the profession and the competition of Steell, Brodie did not, however, lack important clients. In fact the patronage he received was sufficiently influential for a biographer of his brother, Alexander, who was also a sculptor, to pen that "William Brodie became a sculptor... who early in life learned that while dexterity in his art had its place, it was more important to know the 'right people,' and to record that he "lived 'in the swim' of Edinburgh Society."³⁹

Such a claim is almost certainly correct: Brodie reputedly executed more bust portraits than any other in the profession⁴⁰ and, for the most part, his sitters were members of Edinburgh society. Stylistically he followed Chantrey in combining a gently naturalistic portrayal with a liberal adaptation of the classical bust form: such a style was particularly popular in Scotland from the late 1850s to the 1870s and Brodie was nationally recognized as one of its foremost exponents. Despite an abundance of opportunities to experiment, he usually designed his busts around a simple, basic composition with

the head turned to one side and the drapery pulled across the body with a deep caesura designed, in conjunction with the movement of the head, to draw attention to the face. His works show remarkable individuality, considering they are so often designed around a pattern formulated in the early years of his career.

By 1846, the year in which the sculptor moved to Edinburgh, he appears to have already mastered the art of bust portraiture⁴¹ and throughout the rest of his career his work shows no obvious technical improvement and little stylistic evolution. In general however most of the highly idealized portraits belong to Brodie's early years. A pair of busts, those of Dr. Richard Mackenzie (Pl.28) and Madeleine Smith,⁴² are examples of his Neo-Greek period: both were executed soon after the sculptor's return from Rome and clearly reflect the influence of his teacher, Lawrence MacDonald.⁴³ Moreover they demonstrate several features unique to his work of this period such as the strong upward turn of the head, the firmness of the flesh and the severely idealized portraiture.

More commonly the results of Brodie's study in Rome indicate a familiarity with the best works of the Roman school in realistic, highly individual portrayals. One such work is his 1859 bust of the Scotsman editor, John Hill Burton⁴⁴ (Pl.29). Compositional, technical and stylistic elements such as the decided turn of the head, natural expression, and the softness of the fleshy face give expression to Brodie's insight into character.

Some of Brodie's most noticeable stylistic developments occurred in the 1870s. In works of that decade the sculptor generally

replaced classical drapery with contemporary dress and often included them simultaneously on one work. Furthermore he increasingly made use of the herm form of the classical bust. His late works also include some of his keenest portrayals of character; one, that of Alexander Russel, (Pl.30) is particularly fine. In a composition utilizing the definitive twist of the head and the herm form characteristic of the period, Brodie partly covers Russel's contemporary dress with a broad sweep of classical drapery. The inclusion of such drapery highlights the detail of the underlying costume, and its strong diagonal arrangement draws attention to Russel's perky face.⁴⁵

Despite Brodie's mastery of the portrait bust form, his finest works are undoubtedly some of his marble statuettes. One of the best is a posthumous study of Charles Cowan (Pl.31) who died young, at the age of ten. In this supremely sensitive study, Charles pauses momentarily to look up from his book. He is dressed simply in his everyday childhood clothes, with his stockings slightly wrinkled at the ankles and his jacket only partially buttoned. Behind him is the symbolic stump of a young tree. Overall the craftsmanship of this work is outstanding but two passages are particularly delightful: the deceptively soft crumpling in the knees of Charles' breeches and the delicate delineation of the child's fingers. Equally endearing is The Mathematician (Pl.32). Oblivious to all he diligently studies his text; his relaxed pose and casual undress accentuate the youngster's complete absorption in his work.

Such delightful interpretation of children is also evident in two kilted youngsters in a larger work, that of Architecture Crowning

the Theory and Practice of her Art (Pl.33). One of the children who is kneeling, totally preoccupied with carefully mixing his mortar, is a singularly charming study in concentration. Brodie's care in recording the fall of the kilt from the child's raised knee results in a passage of exquisite workmanship.

Of his large scale works Brodie's bronzes merit particular attention. The two bronze portrait statues he designed himself, those of Sir James Y. Simpson (Pl.34) and Thomas Graham are both seated studies engulfed in flowing gowns which invest each with a monumental character and rhythmic flowing line.⁴⁶ The sculptor's ability in bronze was not confined to single figure studies. His exposition of Steell's design for the group; Nobility (Pl.64) for the National Memorial to the Prince Consort is impressive. The graceful line and flow of the group is a fine achievement of delicate modelling and sensitive interpretation.⁴⁷

Amelia Hill

Among Brodie's contemporaries only one woman gained prominence as a sculptor, Amelia Robertson Hill née Paton. So little is known of her work before her marriage to the landscape painter and photographer, D.O. Hill in 1864 that it is tempting to believe her interest in sculpture was inspired by Hill. There is no trace of her work before 1860, the year she first exhibited at the R.S.A. and the subjects of her exhibits in the early 1860s suggest she was still a novice. They are narrative pieces and portraits of her family

and friends, characteristic subjects of a beginner.

In attempting to evaluate the influence of D.O. Hill on his wife's career it is easy to infer too much. However it is interesting to note that she received one of her earliest commissions, for a bust of the Reverend Robert Candlish in 1863, the year her husband renewed work on his painting of The Disruption. Four other ministers of the Secession Church sat to Mrs. Hill in the next two years.⁴⁸

Her working life spanned little more than twenty years from 1860 to the early 1880s. It was a short but productive career in which she executed both narrative and portrait works. Of her subject pieces the only two traced are the tame statues of Magnus Troil and Minnie Troil on the Scott Monument, Edinburgh. A much greater number of Mrs. Hill's portrait busts are known: the majority of these lack the feeling for line and form which is also missing in her larger works.

Many of her early busts although technically skilful have a heavy appearance that results from their large size and excessive drapery. Busts of both her husband D.O.Hill (Pl.35) and her brother Joseph Noel Paton which were executed in the early 1870s, although massive in size are both highly personal studies, sympathetic in treatment. As her competence increases for the most part Mrs. Hill's works decrease in size and this improvement is paralleled by the development of a more gentle form of portraiture. A bust of Mrs. Margaret Carnegie (Pl.36) typifies such work. The muted naturalism of Mrs. Carnegie's portrait is complemented by a petal arrangement of her hair and an attractive dress touched off at the neck by a delicate trim. Such a bust is in marked contrast to a

work such as David Livingstone (Pl.37) which is representative of her early studies. In this she adopts the unusual procedure of draping the sitter in an elaborately detailed lion's skin, an addition that does nothing to enhance an already massive bust.

In Mrs. Hill's Edinburgh statue of David Livingstone (Pl.38) the lion's skin is again in evidence, this time draped over the stump of a palm tree.⁴⁹ It is one of a number of attributes such as cap, revolver, stick and Bible, commonly associated with Livingstone that she uses to support the study.⁵⁰ His short, squat figure is represented in carefully detailed kit: the cape knotted around his shoulders is of particular interest. In the work of Mrs. Hill's generation such an article of contemporary costume, the form and fall of which have implications of an antique garment, was usually introduced to cause some stylistic ambiguity. Here however, the inclusion would appear to be solely in the interest of *naturalistic representation*, prominence is given to the large knot that ties the cape around Livingstone's chest.

JOHN RHIND

After the heaviness of much of Mrs. Hill's work, John Rhind's architectural sculpture is a delight. The activity atop the Bank of Scotland in Bank St., Edinburgh is one product of his chisel. Two groups, each of three freestanding putti, indicate the profitability of industry and thrift (Pl.40). Each of the little figures, in addition to being well carved, is an accurately proportioned study.

Such a feature is an improvement upon some similar works executed by A.H. Ritchie,⁵¹ in whose studio Rhind received initial training for such decorative sculpture.

Rhind's architectural sculpture in relief is no less winning than his freestanding putti. Along the Corn Exchange in Leith runs a frieze that rivals any architectural sculpture in Scotland. In a well organized hive of industry, thirty-seven putti perpetuate the processes of agriculture (see Pls.41 and 42). The activity in the frieze is basically in two parts which are separated by an appropriate interval. In the first section, the charming characters industriously unload grain from a steamer, unpack and then sort it. Such assiduity is followed by an interlude of revelry which is reinforced by a scene of harvesting and trampling the grapes. After refreshment, in the second part of the frieze, the tireless putti busy themselves sowing seed, reaping the harvest and then tilling the soil in preparation for the next crop. Each passage of activity is effortlessly linked by the arrangement and gestures of the figures and easy, natural cadences in the rhythm divide the work into sections. The whole is a delightful, well conceived and carefully arranged exposition of agriculture which could be peopled by no more enchanting creatures than Rhind's earnest little putti.

In addition to his architectural programmes Rhind received a steady succession of commissions for portrait works. Of these his most successful is the Edinburgh statue of Professor William Dick (Pl.43) with his compelling face, eye-catching mop of hair and relaxed, natural pose.⁵²

1. In Scotland, even in the earliest years of the century, the idea of representing a figure in antique dress never obtained a popular following. Campbell's statue of the Fourth Earl of Hopetoun is the only one clad in unambiguously antique costume. Such representations were considerably more popular in England as attested by John Gibson's William Huskisson (1836), and ^{Sr}Richard Westmacott's Charles James Fox (1816), George Canning (1832) and Achilles erected in 1822 in honour of the Duke of Wellington.
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- 7a. The most renowned sculptors among such artists were Antonio Canova and the Dane, Bertel Thorwaldsen. The principal English-born sculptors who had a similar attitude to Rome were John Gibson, Alfred Gatley, Benjamin Spence and R.J. Wyatt (for biographical information see Gunnis pp. 164-165, 171-173, 362-363, 448-449).
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CHAPTER THREE

FOOTNOTES

1. *See opposite page*
- 1a. Such a formula was beginning to gain popular acceptance among sculptors during the 1820s. It was to become a mediocre but popular pattern for succeeding generations.
2. Art Journal, 1858, p 107.
3. The statue was carved by the firm of granite sculptors, MacDonald and Leslie.
4. These busts are the same height, 23 $\frac{1}{2}$ inches, and compositionally are almost identical. One is signed and dated THOS. CAMPBELL FECIT 1826; the other is neither signed nor dated. The portrait of the signed, dated work identifies it as the bust of "the late Earl of Lauderdale /Eighth/ one of his most devoted friends," mentioned in Campbell's obituary in the Art Journal (1858, p 107).
5. At Thirlestane Castle there is a marble copy of Nollekens' bust of C.J. Fox, which was first executed in 1793. This work and Nollekens' bust of the Eighth Earl of Lauderdale, carved in 1803 and now in the Scottish National Portrait Gallery, Edinburgh, are the probable derivation of the rhetorical quality in Campbell's Thirlestane busts.
6. The head is inclined to one side and turned slightly upwards; the facial features are all gently refined; the gaze of the drilled eyes is directed upwards; form is indicated by definition of mass rather than line; and on the base the top of a tunic peeps out from under the fringed drape.
7. Art Journal, 1858, p 107.
- 7a. *See opposite page*.
8. N.L.S., MS. 6294, f.77, L. MacDonald to W. Allan, 16 Oct. 1833.
9. On Patric Park's return to Edinburgh MacDonald attempted to further his career by providing him with a letter of introduction to William Allan, later Sir William Allan and President of the R.S.A. from 1837 (ibid).
10. See W.B. Scott, Memoir of David Scott R.S.A. (Edinburgh; Black, 1850). Part II of the memoir is entitled 'Extracts from Journal, and Letters from Abroad principally relating to Residence in Rome - 1833-4': as well as giving a good general impression of the life of a nineteenth century artist in Rome, the extracts contain many references to Lawrence MacDonald and convey an idea of his importance to the British painters and sculptors in the city.
11. Scotsman, 15 March 1861, p 2, col.6.
12. The only portrait statue traced is that of the Countess of Winchilsea erected in Eastwell Church, Kent in 1850 and now in the Victoria and Albert Museum. Gunnis (p 248) refers to another,

that of Elizabeth, Viscountess Powerscourt and at the 1851 Great Exhibition MacDonald showed a statue of Lord Kilmorey dressed as a Grecian warrior.

13. Art Journal, 1854, p 351. This source is incorrectly documented in Gunnis as the Art Journal, 1851.
14. Gunnis, p 248.
15. In his criticism of MacDonald's work Gunnis relies to a large extent on the article in the Art Journal, 1854, p 351.
16. His contribution to Scottish art in general is also worth noting. He was a leading dissenter in the artists' quarrel with the I.E.F.A.S. and was one of the founding members of the rival society, the Scottish Academy.
17. See N.L.S., MS. 1831, ff.11-17, S. Joseph to W. Lizars, 13 June 1829. In this letter Joseph requests Lizars to pay three bills and encloses the money to cover them. One account is with William Stewart of Portobello, grocer, for £58.15.9 Joseph also owes Elder the Shoemaker in Leith Terrace, £10.19.0 and Mrs. Tweedie, a baker in Elm Row, £26.10.3. He settles the accounts of Stewart and Elder but of Mrs. Tweedie's bill he writes: "It is not convenient for me to pay the whole at present but she can have £15." These three bills alone amounted to £96.5.0 and they remained outstanding fourteen months after Joseph had departed from Edinburgh: even then his account with Mrs. Tweedie was not finally settled.
18. His correspondence (N.L.S., MS. 1831) contains various references to works that he discarded when almost finished because of flaws in the marble.
19. Both these busts also demonstrate the way Joseph could arrange voluminous drapery to accentuate a portrait.
20. In the forceful Leslie, a severe frontality, forward-swept hair and staring undrilled eyes stress an extremely flaccid face and neck.
21. Art Journal, 1858, p 190. The critic does however concede that although "the attitude is singularly inartistic and seems contrived...it is that which the living statesman usually adopted."
22. Slater was principally a sculptor of portrait busts which are characterized by severely frontal compositions, a forward tilt to the head and staring undrilled eyeballs. An exceptional piece and Slater's most striking work is his bust of Dr. Joshua Davidson (Pl.20). In an atypically imaginative composition, a small, undraped, oval base mirrors the shape of Davidson's balding head and wide forehead; a symbolic snake coils around the base.

23. Ritchie peeps through the skylight in the upper left of the painting which is in the collection of the Free Church College, Edinburgh.
24. P. MacGillivray, 'Sculpture Nationality and War Memorials' (Typescript, E.C.P.L. Fine Art Library), pp 35-36.
25. Ritchie is buried in St. Michael's Churchyard, Inveresk. His grave is marked by a simple marble slab bearing the inscription "Alexander Handyside Ritchie. Erected by W.B. and J.R."
26. N.L.S., MS. 4102, f. 301, W. Lees to A. Ritchie, 8 July 1853.
27. He was the son of the sculptor-turned-painter Samuel Mackenzie; see the Biographical and Descriptive Catalogue p 145.
28. Mackenzie, p 16.
29. N.L.S., MS. 2621, f. 92, A. Ritchie to Prof. Blackie, 1837.
30. Companion to the R.S.A. Exhibition (Edinburgh; 1831), p 41.
31. Ibid.
32. Literary Gazette, 1844, quoted in Gunnis p 322.
33. On a number of architectural programmes Ritchie worked in collaboration with other artists. The sculpture on the pediment of the Commercial Bank in Edinburgh was modelled by James Wyatt and executed by Ritchie; he carved the decoration for the Edinburgh office of the Life Association of Scotland (demolished) from models by John Thomas; and the lawlord Keystones on the Royal Faculty of Procurators, Glasgow were modelled by Ritchie and carved by W. Sommerville Shanks.
34. One further work that is decorated with putti is the monument over the grave of Thomas Reid in Rosebank Cemetery, Edinburgh. The work is signed A.H. Ritchie but the carving of the figures is in the style of one of his pupils, John Rhind who would have been working in his studio in 1848 the year the memorial was erected. Attempts to verify such a theory are hampered by the present condition of the work: in an act of vandalism, the heads of eight of the nine putti have been broken off; only one putto, a reclining figure, remains intact.
35. For more detailed information on the Glasgow practices of William Mossman and his sons John and George, see Chapter Six.
36. C.B. Scott, quoted in Gunnis, p 256.
37. W. Calder Marshall was the only Scottish sculptor to receive official recognition by the R.A.
38. For further information on this subject see the entry on Brodie in the Biographical and Descriptive Catalogue.

39. Aberdeen Public Library, press cuttings, Evening Express, 22 Aug. 1964.
40. This is stated in the obituary notice in The Times, 1 Nov. 1881, p 6, col.3.
41. None of the sculptor's work executed before he settled in Edinburgh in 1846 has been traced. The earliest known busts by Brodie, those of the Reverend David Welsh (1851) and Lord Moncrieff (1853) are both extremely competent studies.
42. Madeleine Smith, the daughter of the Glasgow architect, James Smith, was brought to trial in June 1858 for the murder of her lover. After a nine day hearing which was the focus of public interest, she was acquitted of the charge. It is not known who commissioned her portrait bust from Brodie.
43. In particular Madeleine Smith adheres very closely to the pattern of MacDonald's busts of female sitters - noticeably in the intricacy of the hairstyling, the refinement of portraiture and the delicate drape buttoned off the shoulder.
44. In two respects the bust is exceptional in the sculptor's work of the late 1850s: the use of the herm shape and unambiguous representation of modern dress do not recur for almost ten years.
45. Two copies of the Russel bust are known, one is in the S.N.P.G., the other in the Scotsman office. They are identical in all respects but one; the Scotsman bust stands on a socle, that in the S.N.P.G. is unmounted. A comparison of the works demonstrates the effect such a feature can have; the cluttered, heavy appearance of the unmounted bust is eliminated by the addition of a socle.
46. This feature apart, the works differ markedly in character. Simpson's portrait is in Brodie's usual fleshy manner, in contrast Thomas Graham's kindly face is atypically linear in treatment.
47. For more detailed information on this work see Chapter Five.
48. They included John Bruce, Alexander Duff, Horatius Bonnar and Robert Buchanan.
49. The stump of a palm tree in Mrs. Hill's statue of Livingstone is almost identical to that in John Steell's statue of Professor John Wilson which was erected in Princes St. Gardens Edinburgh ten years earlier.

50. In this respect the Livingstone is very similar to Mrs. Hill's Robert Burns (Pl.39) at Dumfries. *Naturalistic* detail enlivens the work: the poet is seated on a stump of an old tree, a tartan plaid partially covers his shirt jacket and breeches and next to his faithful dog his tam o' shanter and a book of his poems are strewn about the base of the memorial. In his left hand he clutches a bunch of daisies, 'Wee ^{modest} crimson-tipped flow'r.'
51. Ritchie's putti are sometimes spoilt by poor proportioning an overemphatic linear definition of details of form which can suggest flabby rather than chubby bodies. In comparison Rhind indicates particulars of structure by definition of mass and subtle surface modulation.
52. In 1973 the statue of Professor Dick was repaired by Allan and Son, Ltd. Much of the left side of the figure, including the arm, leg and foot, was replaced.

CHAPTER FOUR

SIR JOHN STEELL

John Steell was the outstanding personality of nineteenth century Scottish sculpture. For fifty years he was unanimously lauded as the country's greatest sculptor, a difficult accomplishment in a time when critics were becoming increasingly divided over the respective merits of classicism and naturalism. His achievements in other areas were no less remarkable. He introduced large scale marble cutting to Scotland, established the country's first foundry devoted to artistic bronze casting and by attaining an international reputation brought unprecedented recognition to sculpture in Scotland. The title of Sculptor Royal for Scotland was created for Steell in 1838 and in 1876 he received a Knighthood from Queen Victoria after the inauguration of the Scottish National Memorial to Prince Albert. Steell's career is a unique and phenomenal story of success unrivalled in the history of sculpture in Scotland.

The Early Years in Edinburgh

Little is known of John Steell's early work.¹ He received his earliest training as an apprentice to his father, John Steell who was a carver and gilder and then studied at the Trustees Academy in Edinburgh. His apprenticeship lasted until 1824 when he entered into a partnership with his father. His output in the following years must have been sufficient to establish his reputation and

and attract patronage, for by 1827 he had received his first major commission. In that year he was chosen to carve a colossal statue of St. Andrew (Pl.44)² for the office of the North British and Mercantile Insurance Corporation at the foot of Hanover Street, Edinburgh. No records remain that refer to the award of this commission or the reason for selecting Steell. There does exist however, a list of members of the Governing Board of Directors, the body responsible for allocating the work. The directors, who were all of Scottish landed families, included Henry Brougham who later became Lord Chancellor; his younger brother, ^{William; also} the Marquess of Huntly; and the Earls of Erroll, Rosslyn, Elgin and Aboyne.³ It is probable that Steell owed his selection for the carving of the St. Andrew statue to one of them. Although unidentified, the same patron was also indirectly responsible for the young sculptor's journey to Rome which was undertaken in 1829 after completion of the work and was almost certainly financed by the commission.

The statue of St. Andrew reflected Steell's apprenticeship in wood carving. It was "carved in oak, but painted so as to resemble stone."⁴ From a knowledge of the sculptor's background it may be assumed that many of his first independent works were in wood. Others were probably in plaster or stone. In exhibition catalogues of the time works in wood, stone or marble were usually entered as such. Prior to 1830, catalogue entries rarely specify the medium of Steell's work which suggests they were modelled in plaster. The fact that only one work survives from this period adds strength to the argument.

Steell did not undertake works in clay or marble until late in

the 1820's. This is borne out by a review of the I.E.F.A.S. exhibition of 1828 which describes his bust of J. Robison Esq. as "among his first attempts at clay."⁵ It was not until after that year, perhaps not even until his sojourn in Rome, that Steell became a competent marble cutter, an understandable delay for an artist whose apprenticeship had been in carving and gilding rather than stone cutting; the two professions were markedly differentiated. A bust of the Reverend William Muir (Pl.45) carved in 1837 was his first portrait bust in marble.⁶

Early reaction to Steell's exhibited work augured well for the sculptor. His pieces attracted favourable criticism and his potential was recognised. The first of his exhibits was the statue of St. Andrew displayed in the Scottish Academy exhibition of 1827. Although placed in direct competition with the powerful portraiture of the more experienced Samuel Joseph, Steell's work was received with acclaim. Other works also met with approval and critics prophesised further success. In a review of the 1829 Scottish Academy exhibition, the Scotsman critic proclaimed that Steell's work "bids us expect that the artist will one day arrive at eminence."⁷ It was written of the bust of Robison that it "displays talent and... augurs well for the artist."⁸ In those early years of Scottish sculpture it was unusual for a young local sculptor to receive such unqualified favourable reviews. It was more common for praise to be tempered with adverse criticism thinly disguised as helpful advice.

Meanwhile Steell had made a decision that was to be of crucial importance to his career when in 1826 he declined to join the artists who broke away from the I.E.F.A.S. to form the Scottish Academy.

His resolution to support the foundering Institution won him many influential patrons from among its ranks and in addition he was rewarded with associate membership. His Associate status held him in good stead; when he joined the Scottish Academy three years later he was automatically created an Academician. Thus in 1829 with one major commission behind him and having already received academic recognition the young sculptor undertook the journey to Rome.

The Visit to Rome

This important episode in Steell's career is poorly documented. It appears his stay in Rome was brief; certainly less than nine months, it may have been only six or seven months in duration. The sculptor was definitely still resident in Edinburgh in July 1829 when attention was drawn to his recently erected statue of St. Andrew.⁹ In November of that year the Edinburgh Literary Gazette carried a short notice, "Steele, [sic] the young sculptor, whose busts, exhibited last spring, were esteemed indicative of talent, is at present studying in Rome."¹⁰ Five months later he was again settled in Edinburgh for the spring edition of the Edinburgh Literary Gazette contained a report on a visit to his studio.

The influence of Italy was reflected most immediately in the sculptor's choice of subject matter. Prior to his journey Steell's output had comprised for the most part, bust portraits of his friends and acquaintances. After Rome the emphasis on portraiture was superseded by an interest in allegorical and narrative subjects.

Soon after his return the Edinburgh Literary Gazette described among the contents of his studio "a small model of Hebe....a boy fishing.... and a small model of Daniel in the Lions Den,"¹¹ Portraiture was not however entirely forsaken; a small bust of Dr. Gordon also noticed in his studio was described as "an excellent and characteristic likeness."¹²

Alexander and Bucephalus

The same review also noted that Steell was working on a model of Alexander and Bucephalus (Pl.46). This monumental narrative work was to be the cornerstone of the sculptor's success. The clay model was so admired when completed in 1832 that the Board of Manufactures¹³ awarded Steell a special prize of £50 and offered him the free use of rooms in the Royal Institution for six weeks to provide public display of the work. The special exhibition generated such excitement that another was arranged in London. Praise was unqualified. The critic for the Caledonian Mercury waxed poetic:

"Like Minerva from the head of Jupiter, it has come forth perfect...while, in point of unity, spirit, lightness, grace, beauty, and classical purity, it is not surpassed by any similar work either of ancient or of modern times." ¹⁴

Another responded with

"Has any of our greatest statuary, of our Chantreys, Flaxmans, or Westmacotts, with all the advantages of experience, independence, and established reputation, ever adventured upon any work which....can bear any comparison with the exquisite group which has just been completed by a young man hitherto almost friendless and unknown,

working in silence and obscurity, and struggling with difficulties under which nothing but the innate consciousness of genius could have sustained him?"¹⁵

Steell's days of penury and obscurity were over. A move, promoted by Lord Meadowbank, was soon afoot to have Alexander and Bucephalus cut in freestone and erected as a public monument in Edinburgh. Upon seeing the work in London Sir Francis Chantrey endorsed the idea and is said to have invited Steell to move to London, offering to take the young sculptor into his studio.¹⁶ Steell's refusal and his resolution to remain in Scotland with the aim of beginning a Scottish School of Sculpture were well timed. The increasing awareness of sculpture as an art form as well as the elegant fashion for bust portraiture was resulting in an unprecedented demand for sculpture in Scotland. At this stage Steell was the only resident sculptor with an established reputation, a monumental work on permanent display and the added prestige of having studied in Rome. He had no difficulty obtaining commissions.

The 1830s

The commission for an architectural group of statuary for the facade of the Scottish Widows Life Assurance office in Edinburgh had probably been received before Alexander and Bucephalus brought Steell to popular fame. The work which represents a widow surrounded by her children being approached by Ceres bearing a cornucopia, was erected only six months after Steell's overwhelmingly successful exhibition at the Royal Institution and the Scottish Widows group

suffered in popular comparison. Although the subject was acknowledged as being noble in sentiment it failed to capture the imagination of Edinburgh critics. Modern Athens temporarily lost sight of her Phideas. The Assurance Company was congratulated for its patronage but the work itself received little acclaim. "We can... conceive" wrote the Edinburgh Evening Post critic "that the inventive genius of Mr. Steel [sic] has been somewhat circumscribed, being in some measure prescribed (we presume) to follow the design which is on the head of the Policy of the Scottish Widows Fund."¹⁷

During the 1830's, two features which were to characterize Steell's career became evident: he attracted increasing numbers of influential patrons most of whom required portrait works, and, as the decade progressed, he began to concentrate on portraiture again. In 1835 he was not however universally recognized as a portraitist; "it is not in portraiture, however, that we must look to Steel [sic] but to those epic compositions, where the mind of man is brought into action and represented so as to waken the sympathies of the heart"¹⁸ ran a report in the Edinburgh Evening Post. At this stage, only five years after his return from Rome, such subjects remained the abiding interest of the young sculptor. But admired though it was there was little demand for allegorical or narrative sculpture in Scotland. There is no evidence to indicate that any of Steell's narrative works apart from Alexander and Bucephalus and a statue of a Boy Fishing¹⁹ were transferred to a durable material or that they found purchasers.

Scottish patrons had a distinct preference for portrait works. Steell accepted this and, with less hesitation than some of his compatriots, was prepared to sacrifice his inclinations to meet the

demand. The transition was both smooth and rapid. In 1835 Steell was reported to be working on a colossal statue of Samson in Prison as well as a life size composition of Helle and Phryxus.²⁰ However these appear to be the last uncommissioned narrative or allegorical works that he executed. After 1836 apart from occasional funerary monuments carved in relief his oeuvre consisted almost entirely of portrait works. The transition was sufficiently complete by 1838 to enable Steell to place seven portrait busts in the R.S.A. annual exhibition.

1838

The year 1838 was a crucial one for Steell giving rise to a number of important events that ensured his continued success in maturity. In January, at the instigation of Lord Meadowbank and "an honourable friend"²¹ whose identity remains unknown, he was awarded the commission for a statue of Queen Victoria and eight sphinxes to adorn the Royal Institution²² in Edinburgh. This commission, although important in itself had ramifications of even greater significance for Steell. The same influential patrons obtained permission for the sculptor to receive sittings from the Queen in order to complete both this work and a bust of the sovereign. As this was the first occasion on which a Scottish sculptor had ever received such an honour, it obtained widespread publicity. A number of orders were given for copies of the bust and many replicas made. In addition, the Queen, well pleased with Steell's work, created for him the honorary title of Sculptor Royal for Scotland.

Royal patronage and the honour of a royal appointment thrust Steell into yet greater prominence.

One further event in 1838 sealed his success. In April the Scott Monument issue was finally settled and after a public controversy that had raged for almost two years Steell defeated Chantrey for the commission (Pl.3). To many the unprecedented outcome seemed barely credible; as one critic explained

"Placed as he was, ...in direct competition with Sir Francis Chantrey, undisputedly at the head of his profession it would have been no disgrace to the young sculptor to have failed; but that the Committee...adopted the design of Mr. Steell, ... is yet a tribute to the genius of his youthful rival, which perhaps no artist of his standing ever before received." 23

Steell's Fame Spreads

The commissions for statues of Sir Walter Scott and Queen Victoria were largely responsible for establishing Steell's reputation in Scotland. By the end of the decade he was deluged with commissions from many and varied sources. In Aberdeen in July 1839 it was proudly announced that the Blaikie Statue committee "had unanimously approved and preferred the design given in by Mr. Steell, Sculptor to Her Majesty for Scotland"²⁴ (Pl.47). While visiting the city to present his design Steell was requested to execute a bust of James Hadden of Persley for a private patron. Within six months he had received his first commission from Dundee for a bust of Sir Walter Scott to be executed for the Dundee Chamber of Commerce.

Meanwhile he remained Edinburgh' favourite sculptor, executing portrait busts and funerary monuments for such varied places and patrons as the Hall of the Destitute Sick and the Faculty of Advocates. His reputation in Edinburgh remained unrivalled.

"The grace, the calm dignity, simplicity and beauty of these figures would have done honour to an Athenian sculptor in the palmy days of Grecian art,"²⁵ lauded the Caledonian Mercury reviewer of the pediment erected in 1839 on the Standard Life Assurance office. Such was unqualified praise from a citizen of Modern Athens in an age of classical revival.

The Scottish National Memorial to the Duke of Wellington

In 1840 one further commission served to extend the sculptor's reputation to England and abroad. Steell was requested to execute the Scottish National Memorial to the Duke of Wellington (Pl.4) which was to be an equestrian statue to be placed in Edinburgh. Though widely recognized, the award remained unofficial for two years because the committee required that Steell demonstrate "not his capacity merely but his peculiar eligibility for the undertaking."²⁶ Thus the commission was dependent upon Steell modelling a bust of the Duke of Wellington and presenting an equestrian model to the committee. These requirements were fulfilled in 1842.

Both the form and the medium of the monument had been determined before the committee offered the commission to Steell. Entrusting a bronze work to a local sculptor was without precedent and it

appeared it would be necessary to have the statue cast in England as there were no facilities for artistic bronze casting in Scotland. Steell, familiar with the account of Chantrey's first experience with an independent foundry, elected as had Chantrey, to undertake the casting himself.²⁷ Such a scheme necessitated both building a foundry and enticing an experienced bronze caster from work in London to the unknown in Edinburgh. Although the building project met with unexpected difficulties, employing a founder proved surprisingly easy. The appeal of helping to introduce bronze casting to Scotland enabled Steell to obtain the services of an expatriate Scotsman, William Young, who had previously been founder to Chantrey for eighteen years and since the death of that sculptor in 1841 had been employed at R.J. Wyatt's foundry.

Finding a suitable site for the foundry proved more difficult. Steell initially obtained land in the neighbourhood of Coates, and had proceeded to a considerable length with a building when the project was interdicted and work forced to a halt.²⁸ His second attempt in Grove Street proved more successful; but Steell's loss of time and money had been considerable. The delay incurred to the Wellington Monument so displeased some committee members that they contemplated fining the sculptor for exceeding the completion date specified on his agreement. Fortunately for Steell, such a proceeding proved abortive because there was no legal precedent and he was reprieved. Although the achievement delayed the erection of the Wellington Monument for eight years, between 1844 and 1852 Steell introduced bronze casting to Scotland. With this, local sculpture became self sufficient in casting as well as carving and modelling.

In the case of the National Monument to Wellington Steell drew unexpected advantage from the concurrent award of the Glasgow Wellington Memorial to Baron Carlo Marochetti. Opponents of that unpopular decision constantly held up the Edinburgh committee's selection of Steell as an exemplary alternative. The dissidents received indirect support from the popularity of Steell's work. One reviewer in the Glasgow Argus made a most pointed comparison;

"his Steell's bust of the Duke of Wellington, recently executed at Strathfieldsaye [sic] has afforded the highest satisfaction...and has led to several commissions from various members of the family. Can the supporters of Marochetti say as much for another bust which was executed about the same time? We believe it to be no secret that there was the most marked difference in the reception of the two artists by the Duke." 29

Recognition in England and Abroad

It can hardly be coincidence that Steell's first commissions from English patrons date from 1840, the year in which he was modelling the bust of Wellington at Stratfield Saye. Wellington himself was so pleased with the work that he ordered two replicas of it. Although any other commissions for that family remain unidentified there are specific records of busts Steell modelled for two other English patrons in 1842. One was a bust of Sir William Gomm for Gomm's family, and the other, one of Lord Abinger for Robert Peel.³⁰ In 1843 Steell was selected as a competitor for the Manchester Peel Memorial, an honour he declined. This offer affirmed Steell's prominence in the hierarchy of British sculptors. In the same year the sculptor received his first foreign commission when he

was selected to sculpt the monument to the Countess of Elgin for Jamaica.³¹

Of these the patronage from Peel was to prove the most significant. In December 1842 Peel, as Prime Minister, was responsible for allocating awards for three statues of distinguished naval and military commanders for which a parliamentary grant had been voted. Motivated by a desire to "bring forward artists whose fame had not equalled their merit"³² Peel selected one sculptor from each kingdom;³³ from Scotland Steell was chosen to carve a statue of Lord de Saumarez.

Some Other Public Commissions

In the 1840's as well as establishing a reputation in England and abroad, the sculptor was consolidating his position at home. When selected for the Wellington Memorial in 1840 although Steell was a popular favourite there were some who were not completely confident of his ability. The Wellington Monument established without any doubt his position as Scotland's premier sculptor. After this it was rare for Steell to be required either to compete for a work or for a commission to be contingent upon him producing a satisfactory model.

The commission for a statue of Dr. Chalmers unconditionally offered to Steell in 1847, was the first in a series of important works that were so awarded. In the seventeen years from 1847 to 1864 Steell was selected without competition to execute eleven statues. Of these, only one was for a private patron,³⁴ the others

were public monuments, and included all the Edinburgh and national memorials erected in the period. In 1864 he maintained his monopoly by winning the competition for the National Memorial to the Prince Consort. This work, which he undertook at the age of sixty was of a size never before commissioned in or for Scotland. It consisted of a central equestrian statue surrounded by four groups each containing three figures, with bas reliefs on each side of the pedestal. Steell requested and received the assistance of five other sculptors on the monument but retained overall control of the work. The project occupied him for twelve years, until 1876.³⁵ In this period he accepted only three commissions for major monuments, a statue of George Kinloch for Dundee in 1868, a recumbent effigy of the Earl of Shrewsbury in the following year and a statue of Robert Burns for New York in 1873. The Burns commission realized his life's dream and was in fact the last large scale work he designed. After completing the Prince Consort Memorial the only monument commissions that Steell undertook were replicas of his Scott and Burns statues.

For the last thirty years of his working life, 1847 to 1877 Steell was in receipt of more public monument commissions than he could satisfactorily handle. Delay in delivery became a common feature of his work which some committees wisely took steps to avoid. For example, at the insistence of Lord Meadowbank Steell was bound by the contract to erect the statue of the Second Viscount Melville within two years of the award of the commission in 1851. A clause in the contract stipulated that a fine be imposed on Steell if there was delay in completing any stage of the work. Although the sculptor was somewhat offended by this procedure, Lord Meadowbank,

upon whom much of the blame for the delay of the Wellington Memorial had rebounded, remained adamant. Even such a proviso did not preempt the problem: the Melville statue was not completed until 1857. Moreover it had unfortunate repercussions for other works; the committee of the Tyndal Bruce Memorial had to wait ten years for their work and the monument to Dr. Chalmers fared particularly poorly: the commission was received in 1847 but the statue not completed until 1878, thirty one years later.

Many of the delays were the result of accidents during the casting process. As Steell used the cire perdu method of casting in which the models had to be broken during preparations for the casting, such an accident necessitated complete remodelling of the portion. Other delays were caused by Steell's insistence that no hand but his own should work on the models and later, by his recurrent illness. The accident to the statue of Lord de Saumarez, the clay model of which was shattered by frost during Steell's absence from Edinburgh, appears to have been an isolated incidence of negligence.

Friends and clients

In continual demand to execute large scale monuments, by the 1850s Steell had achieved the unique distinction of becoming the only Scottish sculptor independent of the usual pocket book commissions, portrait busts and the portrait medallions executed for funerary monuments. Even during the 1840s he had become increasingly

selective in accepting such private commissions, restricting them to personal friends and clients whom he could not afford to offend. In the second category were the landed classes who had town residences in Edinburgh, members of the Faculty of Advocates, Professors at the University, Physicians and Surgeons. Portraits of such patrons comprise at least three quarters of Steell's private commissions after 1840. Among these sitters were some of the most influential people in Edinburgh, and of even more importance, the men who comprised the city's public monument committees. Whether intentionally or not, Steell cultivated powerful friendships; David Walker and Lord Jeffrey were frequent visitors to his studio, Dr. Guthrie was a personal friend, Dr. Burt was his physician. The list of Steell's private friends who witnessed the first casting at his foundry makes impressive reading:³⁶ including as it does the Honourable Lord Murray, Duncan McNeill, the Dean of the Faculty of Advocates; Peter Nimmo, the Depute-Clerk of Session; and the architect David Bryce.

Bust Portraiture

The majority of the private commissions accepted by Steell were for portrait busts. None of those executed before his journey to Rome have been traced and the rest can be divided into three categories that can be broadly classified as early (1830-1845) middle (1845-1860) and late (1860-1876).

Steell's early busts most strongly reflect the classical influence of Italy and include his most highly idealized portraits. They include studies of Lord Meadowbank, the Duke and Duchess of

Buccleuch, Earl Grey (the Prime Minister), Lord John Campbell, Dr. John Abercrombie, Professor Thomas Hope, Professor John Thomson and Lady Stuart of Allanbank. Compositionally as well as stylistically these works, as exemplified by the Reverend William Muir (Pl.45) and the Duchess of Buccleuch (Pl.48) form a coherent group. With the throat bare, loops of classical drapery fold over a Flavian head, shoulders and chest form of the bust. Steell admits only slight variations of hair styling and drapery. The real strength of the works lies in the exquisite workmanship and the idealized portraiture. Refinements such as a jutting brow, prominent cheekbones and the head slightly turned and almost imperceptibly inclined upwards are combined unobtrusively and seemingly effortlessly with the regular features of a person: the features, although retaining their individuality, have been ideally abstracted. The resulting portrait is one in which the sitter appears both ageless and timeless but retains his individuality and character.

From the late 1840s and in the 1850s busts of Steell's sitters assume a greater variety of pose and his compositions benefit from more varied arrangements of drapery. The introduction of these features is usually accompanied by less generalized, more individual portraiture. Two works, busts of the Reverend Thomas Chalmers (Pl.49) and Alexander Cowan (Pl.50) demonstrate the salient features of Steell's middle period in bust portraiture. In both the sculptor brilliantly utilizes the severity of the herm form to accentuate refined though strongly individual and detailed portraits.

An earlier bust by Samuel Joseph, Professor John Leslie (Pl.51), indicates the source Steell drew on in these two remarkable works.

Joseph's Leslie is a work in which the individuality of the portrait is stressed by the simplicity of a single drape flung over bare shoulders.

Steell had made a copy of this work for the Edinburgh University collection and it is probably fair to assume that the ingenuity of Joseph's composition made an immediate impact on Steell.

A small bust of George Hunter Blair (Pl.52) provides a striking contrast to Cowan and Chalmers and serves to demonstrate the range of the sculptor's skill. The chubby youngster partially draped in a classical costume buttoned off the shoulders, evinces the trusting innocence of childhood.

Such diversification in conception and composition increases during the 1860s: Steell's later busts are the most varied.³⁷ Several are in bronze, there is a greater variety in portraiture, and many include contemporary dress, sometimes worn in conjunction with classical drapery. From this period date such differing works as Thomas de Quincey (Pl.53) and Dean Ramsay (Pl.54). In the fine portrait of de Quincey, the delicately chiselled contours of the worn yet mobile face combine with a dreamy subtlety of expression to suggest the sensitivity of the sitter.

The 1876 bust of Dean Ramsay includes many of the variables that occupied Steell in these years. The ageing sitter is represented in a cassock and clerical stock covered by a robe which flows around his shoulders. Although the robe is an article of modern costume its flow and fall give it all the implications of an antique garment. Ramsay's is a kindly but weary face; his wrinkled brow and soft flesh are captured by firm but economical modelling of line and form rather

than intensive exploration of surface detail.

Large Scale Funerary Monuments

Stylistic evolution through the three periods is less pronounced in the sculptor's large scale funerary monuments: an overriding classicism pervades these works. They are all marble reliefs usually containing a classically draped allegorical female figure often in combination with a portrait medallion of the deceased. The most original and striking is the 1839 monument to the advocate, Robert Jameson (Pl.55). It

"is identified with the celebrated lawyer....by the introduction of his medallion, on a sarcophagus, over which is placed a figure of Justice, in the attitude of defending a child from the grasping hand of the Oppressor." 38

The figures are cut in bold and prominent alto-relievo and arranged on a single plane parallel to that of the relief. In particular the heroic figure of Justice is in the grand style of an artist still influenced by the classicism of Rome.

Steell's later funerary monuments emanate a sentiment not quite as noble. Both typical and successful are the solitary soldier who mourns over the grave of the Sixth Duke of Atholl, the figures of Faith, Hope and Charity grouped around the sarcophagus of Archibald Alison and the prophetic angel of the Janet Tennant Memorial (Pl.56). Only once, in his 1872 monument to the 42nd Highlanders, (Pl.57) did Steell attempt a more explicit representation of death. In this unfortunate venture three stricken soldiers lying in disordered

heaps and their solitary mourning companion attest to the horrors of war. The confusion of the scene is mirrored in the composition which having no predominant line or overall rhythm lacks the impact of Steell's more simple and more usual approach.

Public Monuments in Scotland

Of Steell's seventeen public monuments in Scotland, three are seated figures, four are equestrian pieces and ten are pedestrian statues. Apart from two works they are all portrait studies. One of the exceptions is Steell's earliest equestrian piece, a rather angular, scrawny beast which reclines atop the Royal (Dick) Veterinary College; the second is a slightly later work, Alexander and Bucephalus (Pl.46) which reflects Steell's progress in modelling as well as his immediate source of reference in the antique.³⁹ Moreover the work is an early exploration of a theme Steell was later to perfect, that of the rearing horse.

The problem such a composition presents is a technical one of balance and support. Even with the fore-quarters only cast thinly in bronze, the weight of the horse is too great to be supported by the hind legs alone. In Alexander and Bucephalus much of the weight is transferred to the drapery that swirls off Alexander's body and is piled heavily under the hind-quarters of the horse. The intrusion weakens a work which is otherwise compositionally pleasing and well modelled. In his masterpiece, the Wellington National Memorial, (Pl.4) Steell has perfected a solution which does not

interfere with aesthetic appreciation. The flowing tail of Wellington's charger, Copenhagen, anchors the monument firmly to its base.⁴⁰

The Wellington Memorial was Steell's third equestrian work and his first that incorporated a portrait statue. The monument itself is a superb reconciliation of opposing features. Steell has brilliantly captured the idea of action in repose by balancing the forward thrust of the horse with the composure of the proud, erect figure of Wellington in calm control of his mount. Classicism and naturalism fuse in the fine figure of the Duke; the portrait achieves a masterly abstract idealization of his character by a slight refinement of his harsh, angular features. The most striking feature in the uniform is the military cloak which itself plays a dual role: it is both a true representation of an article of modern costume and as with Dean Ramsay's gown discussed above, its form and line are reminiscent of the flow and fall of classical drapery.

Such a fusion of elements of the classical and the contemporary, both in costume and portraiture, characterizes all of Steell's monumental works and it was the resultant stylistic compromise that largely accounted for his universal popularity. In his portrait statues the evolution from a highly idealized portrayal to more naturalistic representation is much less decisive than in his bust portraiture. Although many of his early portraits such as those of Professor Blaikie (Pl.47) and Sir Walter Scott (Pl.3) are softer and more generalized than some of his later works as typified by the Duke of Wellington (Pl.4) and Dr. Chalmers, one of his most highly idealized studies Robert Burns, is among Steell's last works. More generally

a common description is applicable to all his portrait statues: each is an excellent likeness in which the more distinctive features are subtly, and sometimes almost imperceptibly softened.

An even greater compromise of style is evident in the drapery. Steell's subjects are all represented in contemporary dress over which has been flung a loose drape. Such drapery, be it the plaid as on Ramsay and Wilson, the travelling cloak worn by Tyndal Bruce, the academic gown of Chalmers, the judicial robes of Boyle and Melville or the official vestments of Baxter and Kinloch, fulfils two roles. Its similarity to the form of the Roman toga or Greek pallium enhances the work with an aura of classicism and a monumental quality. At the same time, the modern significance of the garment would have been appreciated by converts to ⁴¹naturalism.

Although Steell's statues exhibit so many similarities they are in no way characterized by a marked sameness. The towering Dr. Chalmers who preaches in George Street, Edinburgh contrasts superbly with the gentle but lion-like Professor Wilson (Pl.58) who pauses in contemplation in Princes Street Gardens and again with the somewhat gaunt figure of Allan Ramsay (Pl.59) which represents the poet just as he would have appeared sauntering around the old town in the eighteenth century. While Prince Albert (Pl.60) is seated formally on his steed, the Duke of Wellington (Pl.4) on his Copenhagen is a study in motion. Seated in the fork of an old elm tree Robert Burns gazes on the evening star as he composes To Mary in Heaven; Lord Jeffrey sits solemnly delivering his verdict.

Over a period of fifty years in which European art was subjected to a radical upheaval in taste, Steell was constantly and universally

toasted as the greatest sculptor in Scotland. What accounted for his phenomenal, universal popularity at a time when public opinion was so often divided? How too, with so many rivals, some of them first rate sculptors, did he retain a monopoly of major commissions for such an extended period? A combination of three factors account for his continued success. In his youth Steell obtained what proved to be an ^{un}assailable advantage first by impressing his royal patron to the extent that he was created Sculptor Royal for Scotland, and then by defeating Chantrey for the Scott Monument commission. Secondly, whether intentionally or not, Steell cultivated the friendship of influential people. Despite delays in his work he remained the favourite of a circle of patrons in whose hands lay the selection of sculptors for public monuments in Edinburgh. Thirdly the style of his public works although in retrospect predominantly classical was, in the nineteenth century, *sufficiently ambiguous* to satisfy most tastes.

In addition to being the doyen of Edinburgh society Steell was a favourite with the press and the public. The press never forgot and the public was never allowed to forget that this quiet, unassuming man had declined an offer to work with Chantrey. Instead he had elected to remain in Scotland with the loyal intent of establishing a local school of sculpture. The extent to which Steell fulfilled this aim is however debatable. His example was, without a doubt, a major influence in encouraging young sculptors to remain in Scotland. However Steell's own success and popularity, particularly in the field of public monuments may have prevented others obtaining the public recognition they deserved.

CHAPTER FOUR

FOOTNOTES

1. Although Steell's early career is poorly documented there are a number of references to his work in these years in four volumes of press cuttings, N.L.S., MS. FB m 55. The record was compiled by Gershorn Steell, presumably a relative of the sculptor although the exact kinship is not known. The press cuttings are arranged chronologically from 1827 to 1876 with the source inscribed in manuscript on each cutting. It should be noted that the sources cited for some of the cuttings are inaccurate.
In future references in this chapter this source is referred to as S.P.C.
2. The fate of the original statue is unknown; the photograph represents a plaster version of the statue now at the Masonic Lodge, Dalkeith. *This work is characterized by a greater variety in the arrangement of the folds of drapery, and a stronger impression of movement than evident in works executed after Steell's stay in Rome.*
3. Information contained in North British and Mercantile Insurance Company, Centenary 1809-1909 (Edinburgh; 1909), p 10.
4. S.P.C., vol. I, unidentified press cutting.
5. Ibid.
6. Information contained in S.P.C., vol. III, Edinburgh Evening Courant, 27 Oct. 1865.
7. S.P.C., vol. 1, Scotsman, n.d.
8. Ibid., unidentified press cutting.
9. Information contained in S.P.C., vol. 1, Edinburgh Literary Gazette, July 1829.
10. S.P.C., vol. 1, Edinburgh Literary Gazette, 7 Nov. 1829.
11. Ibid., Edinburgh Literary Gazette, April 1830.
12. Ibid.
13. The Administrative body of the Trustees School of Design.
14. S.P.C., vol. 1, Caledonian Mercury, 20 May 1833.
15. Ibid., unidentified press cutting.
16. Ibid., Caledonian Mercury, 20 May 1833.
17. Ibid., Edinburgh Evening Post, 15 Nov. 1833.
18. Ibid., 3 Jan. 1835.

19. A marble statue of a Boy Fishing was exhibited at the Scottish Academy in 1836.
20. Information contained in S.P.C., vol.1, Edinburgh Evening Post, 3 Jan. 1835.
21. Ibid., Edinburgh Evening Courant, 29 March 1838.
22. Now the R.S.A. building.
23. S.P.C., vol. 1, Edinburgh Evening Courant, 9 April 1838.
24. Ibid., Aberdeen Herald, 15 July 1839. The work, completed in 1844, was the first marble statue executed by a sculptor resident in Scotland.
25. Caledonian Mercury, 19 Oct. 1839, p 3, col.5. The sculpture represented The Wise and Foolish Virgins and was the first pedimental group carved in Scotland.
26. S.P.C., vol. 1, Edinburgh Evening Post, 30 March 1842.
27. When Chantrey was commissioned to execute a bronze statue of William Pitt he had no foundry of his own so employed Bramah who was reputed to be the most experienced of the few bronze casters in England. Bramah was to cast a portion of the figure of Pitt for Chantrey's inspection before being entrusted with the rest of the statue and several other works. However Chantrey considered the result entirely unsatisfactory and as a result he and Bramah were on the brink of a lawsuit that was only avoided by referring their respective claims to arbitration.
28. For more detailed information see S.P.C., vol. 1, Daily Mail 30 May 1849.
29. Ibid., Glasgow Argus, 7 Nov. 1840.
30. Ibid., Caledonian Mercury, 9 April 1842. This reports that the bust is for Lord Abinger's family. In manuscript is the correction "For Sir Robert Peel and another."
31. This was the first commission from abroad to be received by a Scottish sculptor.
32. S.P.C., vol. 1, Edinburgh Evening Press, 17 Dec. 1842.
33. Although this was his intention the sculptor he selected from those working in England was the Irishman J.H. Foley. Patrick MacDowell was chosen to represent Ireland and carved the statue of Lord Exmouth. Gunnis (p 370) incorrectly dates Steell's statue of de Saumarez 1840.
34. This was the statue of Allan Ramsay commissioned for Edinburgh by Lord Murray.

35. For further information on this commission see Chapter Five.
36. The complete list is contained in S.P.C., vol. I, Ayr Observer, 5 June 1849.
37. This topic is elaborated in Chapter Nine, page 210.
38. S.P.C., vol. I, Edinburgh Advertizer, 5 April 1839.
39. The work closely resembles the antique statues on the Monte Cavallo.
40. The achievement was lauded by local reviewers who could cite only two precedents: the statues on the Monte Cavallo at Rome; and that of Peter the Great at St. Petersburg (now Leningrad) in which the difficulty is overcome by the introduction of a serpent on which the horse is trampling and which serves to strengthen the hind legs and acts as a balance. No one mentioned Steell's own precedent, Alexander and Bucephalus the full scale plaster model for which lay in his studio for fifty one years from 1832 to 1883.
41. For more detailed information on this aspect of Steell's public statues see Chapter Nine.

CHAPTER FIVE

THE SCOTTISH NATIONAL MEMORIAL TO THE PRINCE CONSORT

The most ambitious scheme undertaken by Steell was the Scottish National Memorial to the Prince Consort. Despite the exceptionally large scale of the project and the fact that several sculptors were engaged on it, a history of the commission serves to demonstrate the salient features of most nineteenth century public monument commissions.¹

Description

The Scottish National Memorial to the Prince Consort (Pl.61) is the largest sculptural monument in Scotland. It consists of a central equestrian statue on a 17 foot granite pedestal the sides of which contain bas-reliefs depicting scenes from Albert's life. At each corner of the base is a detached group comprised of three life size figures and representing four sectors of society - the Nobility; Science and the Services; Art and Learning; and the Labouring Class - paying homage to the Prince.

The Committee and the Subscription

When^{on} 14 December 1861 Prince Albert, the Prince Consort, died, there was no immediate flurry of activity to erect a memorial in Scotland. The first known record of such a suggestion is contained in a letter from David Smith to the Duke of Buccleuch written on

28th December. In this Smith ventures that "it is time we do more than meet for messages of condolence. A monument should be erected to the Prince Consort."² Early in 1862 a private meeting was convened at which a resolution was passed which stated "feeling that the grief caused by this great national calamity is too recent and too poignant to be made the subject of declamation or discussion at a public meeting, we resolve not to take any steps with a view to having such a meeting called."³ Instead, a committee was nominated⁴ to organize a subscription and decide the form the memorial should take.

Failure to publicize these decisions sufficiently fostered the idea that the Scottish committee was but a branch of the already established English one and when subscriptions were invited many people refused to contribute on this ground. The delay in inaugurating the Scottish project also caused problems. When prominent Scotsmen in London and settlers in the colonies were approached for subscriptions response was poor because many had already given money to the English appeal.

Delay and misunderstanding resulted also in several independent committees being set up throughout Scotland with the aim of erecting local memorials. The development considerably annoyed the organizers of the National Memorial; as one supporter put it

"if this mode of frittering away the money which can and will be collected, be adopted the great memorial... will prove a complete failure and...instead of what we could all wish it to be, one of the wonders of the world for height and proportionate size, there will be some toothpick of a thing." 5

Undoubtedly the independent projects made fund raising additionally difficult for the national committee. Almost two months after the

appeal had been launched, subscriptions amounted to no more than £2300 and the committee held little hope of receiving over £5000.

Proposals for the Form of the Monument

The situation was compounded by the apparent inertia of the committee which refused to specify the form the memorial would take until it knew what funds were available. The public however wanted to know what it was subscribing to and was reluctant to give money until it approved of its use. One suggestion was to erect a public library in Edinburgh as the National Memorial. Naturally, people in Argyll and the north felt little inclination to finance such an amenity for the capital.

The idea of a free library was only one of many proposals put to the committee. Suggestions abounded: Some favoured the restoration of the chapel at Holyrood, another thought the memorial should be "a temple of the pure Greek form containing a colossal statue of the Prince Consort and other groups of his life";⁶ an even more extravagant plan involved "a huge triangular tower with rounded corners, bold corbels supporting a battlement and perhaps standing up in mid-air some allegorical figure."⁷ One subscriber, John Spottiswoode, was carried away with the idea of a massive monolith: "it must be unique in size and in that respect it must exceed all those now in existence in the world"⁸ he informed the Chairman of the monument committee, the Duke of Buccleuch. His scheme may have been a little impracticable but his intention was noble for he concludes

that

"the adoption of a great monolith does away with all jealousies and rivalry between sculptors and architects and the favouritism of their friends and abettors and all chance of having any indifferent statue palmed upon us." 9

J. Noel Paton's Design

However the committee of the Albert Memorial was not spared the in-fighting to which Spottiswoode alluded and which was a common feature of such nineteenth century schemes. The problem arose over a plan put forward by the painter, J. Noel Paton. Paton envisaged the memorial as a colossal statue atop a hollow arch and in 1863 he sent such a design direct to the Queen for her approval. Queen Victoria forwarded Paton's design to the committee expressing admiration for the scheme but suggesting that if others were submitted she might prefer them.

The situation placed the committee in a quandary. As Sir William Gibson-Craig explained to the Royal equerry, Colonel Sir C.B. Phipps

"there was great impatience at nothing being done but....the Committee had no power to move, while there were two parties, Noel Paton's friends and his opponents, both of whom were abusing us in constant letters in the newspapers, the one accusing us of manoeuvring against him and the other of jobbing for him." 10

Queen Victoria eventually broke the deadlock by expressing her desire that other designs be called for in order to ensure that the work be a truly national one and not just an Edinburgh job.

The Select Committee

Moreover Phipps proposed the formation of a select committee comprising the Duke of Buccleuch, Sir William Gibson-Craig, the Lord Provost of Edinburgh and the President of the Royal Scottish Academy¹¹ who should report regularly to the Queen on the matter. At Buccleuch's suggestion Sir John McNeill was included on the committee.¹²

The formation of such a committee failed to resolve the problem immediately. Of the five members, Buccleuch, Gibson-Craig and McNeill paid heed to the Queen's request that further designs be submitted. Furthermore they were not satisfied with the technical information Paton provided about his work and they considered he was superseding their power in stipulating conditions to be attached to the acceptance of his scheme.¹³ Moreover they decided there was too great a resemblance between his design and the statue by Joseph Durham already erected in the Royal Horticultural Gardens, London. However the remaining two members of the committee, Sir William Harvey P.R.S.A., and the Lord Provost Lyon Playfair were adamant that Paton's design should be accepted. Their insistence caused considerable concern to the rest of the committee who regarded themselves in an advisory capacity to the Queen rather than responsible for the ultimate selection of the design.

John Steell

If Harvey and Playfair seemed biased towards Paton an accusation

of favouritism could be brought with some justice against the other members of the committee. John Steell appears to have been their choice. The Secretary, Walker, was on casual visiting terms with Steell; Buccleuch had long been one of his most influential patrons and Gibson-Craig and John McNeill had sat to Steell for bust portraits. Moreover when the question of deciding the memorial by competition was raised Steell was consulted over the issue of it being an open or limited competition. Purportedly Steell's opinion was sought because of his position of seniority in the R.S.A. but the personal nature of his reply suggests that his own particular fortunes had been enquired after. Buccleuch received the report that

"Steell does not object to open competition. He says he is not thin-skinned about being beaten by an unknown man. Besides he thinks that some of the most formidable of the known men will not enter an open competition and so his chance as a competitor will be increased." 14

Perhaps it was not coincidental that John's brother, Gourlay Steell, was requested to reproduce Paton's sketch for the Duke of Buccleuch, a step that must surely have familiarized John Steell with his rival's ideas; as Walker reported to Buccleuch, "I got Gourlay Steell to come over to my room to make the sketch for you. I did not tell him who drew the design but he guessed it was Mr. Noel Paton."¹⁵ In fact Paton, who in 1865 became Her Majesty's Limner for Scotland, might be supposed to have been capable of providing the necessary duplicate of his own sketch.

Selecting a Suitable Site

The Queen's wish that several designs be considered satisfied the majority of the committee and quieted a public that was continually asking "has the committee gone to sleep."¹⁶ However, her preference when consulted as to a suitable site proved less popular. Before competition entries were called for, it seemed desirable that some decision as to site be reached. In response to the committee's advertisement for suggestions from the public, twenty-six sites were examined of which five seemed the most eligible.¹⁷ Buccleuch intimated the result to the Queen who, contrary to his advice, and to almost universal dismay promptly announced a preference for one on top of Arthur's Seat. Her choice caused such immediate and clamorous dissatisfaction that the Duke of Buccleuch was obliged to write to the Queen. Her Secretary's retort was sharp; it was better not to consult Her Majesty's opinion than to fail to acquiesce in it when given.

The Queen's Decision

Eighteen months later, in September 1865, it was with some anxiety that the Duke of Buccleuch submitted a select six of the fifty-four competition entries to the Queen for her ultimate choice.¹⁸ He confessed to the Royal equerry "I have myself been a little disappointed with the designs sent in and should not be surprised if Her Majesty is not satisfied with any of them."¹⁹ Such pessimism was understandable. His committee had already incurred the Queen's

displeasure over its procrastination and furthermore had received a Royal rebuke over the siting issue. Unexplained delays, a consequence of internal dissent, had resulted in such a poor public response to the appeal that it had taken over three years to raise a satisfactory subscription. This too had annoyed a Queen who was both difficult to please and impatient to see a monument erected to her beloved husband. The responsibility for an early fulfilment of the Queen's wishes lay particularly heavily upon the Scottish committee because Victoria entertained a notion that Albert had caught his death chill in Edinburgh at the ceremony to lay the foundation stone of the Royal Scottish Museum. The Queen's unhesitating selection of Steell's design and her concurrence in his proposal to employ several sculptors on the monument came as a welcome relief to the committee.

The Sculptors

However the plan to include other sculptors in the project was to occasion some drawbacks. Five sculptors initially agreed to co-operate on the monument. George MacCallum, John Hutchison, William Brodie and Clark Stanton were each entrusted with a corner group, and a fifth, Alexander Handyside Ritchie was to complete a cluster of objects symbolic of the arts and sciences. Brodie also agreed to model the Prince's heraldic bearings.²⁰ All the work was to be executed from designs by Steell who himself was to be responsible for the equestrian statue, four reliefs on the base and for the casting of the entire work. Such at least was the plan but it was to be a good deal altered before the work was finished.

Although in March 1865 Hutchison had agreed to sculpt one of the corner groups, six months later he declined to sign a contract for the work claiming the remuneration was insufficient. Belief was widespread however that the Noel Paton party had influenced him. Buccleuch, with the siting issue still in his mind, thought it more politic to transfer the work to one of the sculptors already named than to trouble Queen Victoria further. Steell approached Brodie who, on the advice of his friend and patron Sir William Gibson-Craig, initially declined the extra work but on reconsideration offered to undertake it. Meanwhile Steell also had changed his mind. Probably influenced by malicious gossip that suggested he was incapable of completing such a piece he took upon himself the task of sculpting the fourth group.

Further Problems and Delays

With the re-allocation of Hutchison's group in August 1865 work began at last on all sections of a project that had already been germinating for almost four years. Within twelve months progress was delayed by yet another in the series of problems that was to hamper completion of the monument. At Queen Victoria's insistence she was to inspect small models of all parts of the memorial before they were developed on a large scale. Such models were available by July 1866 but more than eleven months elapsed before she granted Steell an audience. The delay considerably vexed all the sculptors involved as they had hoped to have advanced their projects substantially during the autumn, a period when patronage was usually

Slack. Instead their work on the monument was forced to a standstill for almost a year. The delay particularly inconvenienced Steell who had to keep a permanent staff of skilled workmen for his bronze foundry which was only profitable if he was able to give his men almost continual employment. As Walker explained to Buccleuch;

"when he [Steell] contracted and estimated for the memorial he calculated upon casting each piece of the work as it became ready and so keeping his Foundry in work. He reckoned upon one if not two of the bas-reliefs being cast this [1866-1867] winter. In order that nothing might interfere with the speedy execution of the memorial he has been declining other works of any magnitude, but not able to send anything to the foundry not knowing the Queen's wishes." 21

Queen Victoria eventually approved the models in July 1867 but the following year again caused consternation by selecting a larger and more ornate base for the monument than could be provided with the funds available. All did not augur well for the rapid completion of the monument. September and October 1868 brought further complications. George MacCallum the young sculptor modelling the Labouring Class group died suddenly, having completed little more than the small scale study of the piece and by October Steell himself was so "knocked up by work"²² that he was ordered to take a complete rest.

Moreover the siting issue allowed the committee no peace. Of the four alternatives remaining on the short list after the public rejection of Arthur's Seat, the Queen's Park was given much consideration. After lengthy deliberation it was passed over on the ground that the isolated nature of the site would make any statue erected there particularly vulnerable to vandalism. However, Queen

Victoria insisted that her husband's memorial stand away from any other statues, a requirement which eliminated one further possibility, Princes Street Gardens. With the alternatives narrowed down to Charlotte Square and the newly built Chambers Street, in 1871 the committee came under pressure from the proprietors of Charlotte Square to erect the monument in the Square gardens. The publicity that this influential and erudite group²³ obtained for their cause aroused renewed public concern about a project which after ten years still lacked sufficient finance and for which a site had not yet been selected.

Raising the funds to cover the cost of erecting the monument proved as taxing to the committee as the selection of a site. There was never any sign of promise in the response to an appeal for additional subscriptions that was launched in 1870. Consequently in June 1872 the committee decided to send deputations to both the Queen and the Prime Minister in the hope of obtaining a government grant. That scheme was doomed before it became operative because the Duke of Buccleuch declined to head such a deputation and as Gibson-Craig wrote to Walker "it might be worse than useless to go without him."²⁴ However Buccleuch soon redeemed himself. In early August he offered to guarantee the outstanding £2000 that was required to complete the monument. As it happened his offer was never taken up. An injection of confidence proved all the public needed; in a matter of months the fund was fully subscribed.

To many the project must have seemed jinxed. No sooner had the finance been settled and the site selected as Charlotte Square than further complications developed. What it had been assumed was a

solid foundation near the surface of Charlotte Square did not begin until a depth of 30 feet. An additional £1000 would have been needed to build the necessary substructure. Realizing the utter impossibility of raising further money the committee considered finding an alternative site. The prospect greatly perturbed Steell who offered in preference to accept some modification of the proposed base. In reply Walker outlined the committee's predicament; he reported to Buccleuch "I told him

that the committee had failed to induce Mr. Bryce /the architect who had designed the base/ to modify his design so as to lessen the expense but that if he could succeed in doing so I was sure the committee would be only too glad to be relieved of their dilemma." 25

Aided by his personal friendship with the architect Steell succeeded where the committee had failed. On 2 June 1873 a report was submitted stating that "Mr. Bryce has reduced the cost of the works in the Square to £1755, the freestone steps being dispensed with."²⁶ However Steell's success in the matter backfired on him to a certain extent. The report on the modification of the base continues "Steell however now informs he will not have the statue ready till July 1874. This delay is quite unjustifiable on his part."²⁷

The committee would not tolerate this latest in the seemingly endless series of problems and delays. A deputation from the committee visited Steell's studio, inspected his work and informed him that

"in consequence of the extraordinary and unaccountable delay that had occurred in the advancement of his part of the work of the Scottish National Memorial, the committee had ceased to rely with confidence on his assurance as to the time when he now engaged to have the equestrian statue placed upon the pedestal... That in the minds of some of the Finance Committee,

this distrust was such as led them to doubt whether the statue would ever be completed by him. That public feeling on the subject was also strong and that, by his inexcusable procrastination, he had placed the committee...in a position of the greatest embarrassment, endangering the success of the arrangements entered into by the committee...our visit,...we intimated to him, should be repeated monthly, or more frequently if necessary." 28

Even such close surveillance of progress failed to prevent further delays and it seems possible that the additional pressure on Steell may have accelerated a decline in the sculptor's health. Within six months he was again ordered by his doctors "to suspend his work and go away for a time."²⁹ The sculptor's return to work in early 1874 brought with it further problems. In March he reported that the head and forequarters of the equestrian statue had shattered during casting and that the accident placed in jeopardy the fulfilment of his commitment to have the monument completed by August the following year. Inexplicably, in 1875, Steell completely remodelled the figure of the Prince; it was a move that incurred a delay of a further twelve months.

The Monument

It was probably as well that Steell did not follow his original plan and undertake the group that Hutchison had declined to sculpt. In 1868 he had entrusted it, along with the one left uncompleted on MacCallum's death to D.W. Stevenson whom he described to the committee as "a young sculptor of much promise".³⁰ Steell's choice of Stevenson was a wise one. The other sculptors engaged on the

monument were all older men working in the classical academic tradition that dominated Scottish sculpture for much of the nineteenth century. The young Stevenson had not yet developed the progressive style of his maturity so his contribution did nothing to interfere with the general harmony and unity of the overall work.

Unity is the outstanding quality of the Edinburgh monument. The principal line of all the subordinate groups leads inwards and upwards to the commanding figure of the Prince, an impressive equestrian piece (Pl.60). The sense of movement is reinforced by the triangular arrangement of the figures in the corner groups, of which Stanton's Science and The Services (Pl.62) contains the most powerful figure, an impulsive sailor who darts forward, cap in hand, to pay his tribute to the Prince. Beside the central, pyramidal movement there is an easy and natural rhythm set up between the subordinate groups. This revolves around the feature common to each, a male figure with arm outstretched in the act of laying a wreath. One of the strongest links in establishing a continuous flow and interesting inter-relationship between the groups is provided by The Labouring Class (Pl.63). The mother has turned away and, caught in a delightful moment of intimacy, guides her child to the monument. Her arm reaching out to the youngster establishes a strong flowing line that is continued in the sweep of her skirt which trails out behind her towards Art and Learning. In the other direction the rhythm is extended in the child's outstretched hand clutching a small posy of flowers. This leads directly to the wreath which is held at the same level by the gentleman of The Nobility (Pl.64), while the small

girl from this group runs towards Science and the Services to lay her flowers in garlands along the side of the plinth.

The superb unity mirrored, it was thought, the theme of the British people united in their grief. But if this was so, the harmony of the completed work belies the discord that dogged its creation.

CHAPTER FIVE

FOOTNOTES

1. The history of the Prince Consort Monument commission is particularly well documented. S.R.O., GD 224 666/1-3 is a comprehensive collection of over three hundred documents including reports, minutes, correspondence and memoranda all of which pertain to the project. Much of the information in this chapter is drawn from these papers which in future references shall be referred to as S.R.O.
2. S.R.O., D. Smith to the Fifth Duke of Buccleuch, 28 Dec. 1861.
3. Ibid., 'Resolution of a private meeting held 8 Jan. 1862.'
4. The committee nominated was to be chaired by the Fifth Duke of Buccleuch and to have as its members Sir William Gibson-Craig, Lord Provost Sir John Warrender, Sir John McNeill and David Smith.
5. S.R.O., J. Spottiswoode to Buccleuch, 15 March 1862.
6. Ibid., D. Cousin to Buccleuch, 6 Dec. 1864.
7. Ibid., J. Richardson to Buccleuch, 21 Feb. 1863.
8. Ibid., J. Spottiswoode to Buccleuch, 15 March 1862.
9. Ibid.
10. Ibid., W. Gibson-Craig to Buccleuch, 12 Dec. 1863.
11. In his capacity as P.R.S.A., Sir John Watson Gordon was a member of the committee in 1863 and 1864. After his death in 1864 his place was taken by the new P.R.S.A. Sir George Harvey. Although it was originally specified the Lord Provost of Edinburgh should be a member of the committee that place was taken by Professor Hugh Lyon Playfair, Provost of St. Andrews. The change was most probably made in order to have a representative from outside Edinburgh on the committee of the National Memorial.
12. Buccleuch recommended that McNeill be included on the select committee because he had been one of the first to suggest erecting a monument to the Prince Consort and since its inception had taken an active interest in the project. In addition David Walker was appointed secretary to the committee.
13. Paton's conditions included that he select the site of the monument, choose the sculptors he required to assist him on the project and that he alone would be responsible for the supervision of the work while in progress (S.R.O., J.N. Paton to D. Walker, 9 July 1863).

14. S.R.O., D. Walker to Buccleuch, 17 May 1864.
15. Ibid., D. Walker to Buccleuch, 25 May 1863.
16. Ibid., J. McNeill to Buccleuch, 20 Oct. 1863.
17. The five sites were West Princes Street Gardens, Charlotte Square, Chambers Street, the Queen's Park and a knoll on the north east spur of Arthur's seat, all in Edinburgh.
18. A complete list of the competition entries is contained in the Catalogue of Designs for the Scottish National Memorial to the Prince Consort (Edinburgh; n.d.). The entrants included such artists and architects as J. Noel Paton, David Cousin, David Bryce, David Rhind, Robert Matheson, W. Calder Marshall, William Brodie, John Rhind and a combined entry from J.T. Rothead and J. Steel.
19. S.R.O., Buccleuch to Earl Grey, 9 Sept. 1865.
20. Mrs. Amelia Hill was also approached but she declined the work, possibly out of loyalty to her brother, Noel Paton.
21. S.R.O., D. Walker to Buccleuch, 26 March 1867.
22. Ibid., D. Walker to Buccleuch, 7 Oct. 1868.
23. The principal protagonists in the group were the Dowager Duchess of Atholl, the Duke of Argyll, Lord Ardmillan and Robert Matheson of the Board of Works.
24. S.R.O., W. Gibson-Craig to D. Walker, 31 Jan. 1872.
25. Ibid., D. Walker to Buccleuch, 12 April 1873.
26. Ibid., 2 June 1873. *This modification released the funds required to build the necessary substructure in Charlotte Square.*
27. Ibid.
28. Ibid., Report by Sir John McNeill and Sir George Harvey presented at the committee meeting, 13 June 1873.
29. Ibid., J. McNeill to D. Walker, 16 Dec. 1873.
30. Ibid., Report by John Steell to the committee, 2 Aug. 1869.

CHAPTER SIX

SCULPTURE OUTSIDE EDINBURGH

Mason Sculptors

In the early years of the nineteenth century when gifted young men such as Thomas Campbell, Lawrence MacDonald and John Steell were being sent to Rome to receive tuition from some of the greatest neoclassical sculptors, there emerged at home a small but significant group of mason sculptors upon whom much attention was lavished. The most important of these were James Thom, John Greenshields, Robert Forrest,¹ David Anderson and John Currie. Although a number of wealthy and influential patrons² took great interest in some of these craftsmen, no attempt was made to further their training by sponsorship to Rome. Rather they were exploited as examples of self-taught genius whose expression had not been corrupted by the restraints of formal tuition. More realistically they represented a development within the stone mason tradition and their work demonstrated two significant characteristics identifiable with those of their forebears: their technique was confined to carving and they worked for the most part in either freestone or sandstone.

Although mason sculptors usually remained of only local importance the group that attained popularity in Scotland in the first decades of the nineteenth century achieved more than a modicum of recognition in Liverpool, Manchester, London and even New York as

well as enjoying unprecedented and to some extent undeserved prestige in the major centres in Scotland. Their amazing success was brought about by a unique combination of circumstances. The upsurge of interest in Scottish art and artists early in the century had revealed a major deficiency in the field of sculpture: the attention and rewards heaped upon this fortunate but not exceptional group of statuaries in part constituted an attempt to lessen the void. Their popularity also received a strong impetus from the vogue for romanticism and aspects of mediaevalism engendered by the writings of Sir Walter Scott.

John Greenshields

Indeed it was Sir Walter Scott himself who did much to promote the work of at least one mason sculptor, John Greenshields. Not inappropriately the sculpture by which Greenshields has become best known is his statue of Sir Walter Scott which represents the author seated in a relaxed attitude, his legs crossed casually with a plaid draped over the back of his chair, sic sedebat. The refinement of both the composition and finish of this work is isolated among the achievements of the band of mason sculptors.

More typical of their work is Greenshields' rather fussy representation of Sir John Sinclair of Ulbster (Pl.65) who is bedecked in full Scottish regalia the preponderance of which gives the figure a cluttered appearance. Possibly this arises, at least in part, from the work's direct source in Raeburn's full-length portrait of Sir John depicted in detailed national costume.^{2a.} One further work by Greenshields, Morris (Pl.66), demonstrates several stylistic characteristics that

distinguish the work of mason sculptors. In this freestone representation of Sir Walter Scott's character, the stiffness of the composition is accentuated by the crudity of the carving in which shallow chiselling outlines the subject's salient features but gives little indication of the finer points of costume or anatomical form.

Some Contemporaries of Greenshields

The mason sculptor whose work first received recognition outside Scotland was James Thom. In 1828 his freestone statues of Tam o' Shanter and Souter Johnnie were sent for special exhibition in Glasgow and Edinburgh. They were given an enthusiastic reception and in addition Thom received a special award of twenty guineas from the Board of Manufactures in Edinburgh. Encouraged by his popularity in Scotland Thom displayed the statues in London the following year where again they met with tremendous applause. Such was the success of the London exhibition that at least sixteen orders for replicas were received.

To emphasize the extent to which the success of an exhibition by such a sculptor hinged on novelty it should be noted that when a second exhibition of Thom's work was held in London it proved a complete failure. The experience of other mason sculptors was similar. John Currie's exhibitions of his Old Mortality group in Liverpool in 1839 and of Edie Ochiltree, Douster Swivel and Old Mortality in London in 1840 were outstanding successes. In contrast his Meg Merrilees and Dominie Sampson exhibited in the following

years met with a disappointing reception. Similarly with Robert Forrest: his display set up on the Calton Hill, Edinburgh in 1833³ became one of the most popular public attractions in the city but when in 1851 he arranged a special exhibition of some of these works in Cheshire, response was unfavourable.

Indeed by 1851 the vogue for such sculpture had passed and mason sculptors were once again considered in the context of artisans rather than artists. However brief their popularity some, for example Robert Forrest, had achieved remarkable success while in fashionable favour. Forrest had been employed to cut the Edinburgh statue of the First Lord Melville to Chantrey's design and had carved the Glasgow monument to John Knox from a design by William Warren. Moreover he had received three independent commissions for minor public monuments,⁴ those to Robert Ferguson of Raith at Tranent, William McGavin at Glasgow and William Wallace at Lanark.

Unfortunately his creative imagination did not equal his popularity and his statues of both McGavin and Robert Ferguson closely resemble Warren's design for the Knox statue and Chantrey's for Melville. His statue of the Duke of Wellington at Falkirk (Pl.67) is also strongly derivative. It is clearly influenced by Thomas Campbell's monument to the Fourth Earl of Hopetoun (Pl.2). Both are dismounted equestrian groups representing the subject standing next to his mount; but the similarity extends no further. Campbell's is an imposing monument both in conception and execution, in which he has achieved an impressive balance between the horse and figure. In comparison Forrest's Wellington with his contrived air of nonchalance appears rather small beside his toy-like Copenhagen: moreover the

fussy attention to surface detail detracts from the composition.

In Forrest's statues are manifest the two stylistic features that characterize the products of mason sculptors. The elaborate attention to detail that fails to provide a sufficiently strong focal point in his Wellington statue is evident in such works as William Anderson's statue of William Wallace at Kinfauns Castle; James Thom's Wallace at Ayr as well as John Greenshields' Sir John Sinclair at Thurso and Forrest's Wallace at Lanark. The summary indication of form in his statue of Robert Ferguson is also evident in works such as James Thom's Old Mortality; John Currie's Henry Duncan; David Anderson's The Last Minstrel and The Highland Drover; and in John Greenshields' Morris. An inability to balance these two features of style characterizes virtually every work of this group of sculptors.

Moreover the works listed above introduce one further aspect of mason sculpture. Most represent characters from the writings of Scott or Burns, Scottish historical figures or other subjects with an indigenous theme.

Some Later Sculptors

For the most part those mason sculptors who achieved popularity in the early 1800s worked outside Edinburgh. Later in the century competent sculptors attained considerable success in various Scottish towns. Some of these such as John Howie at Cupar, Thomas Goodwillie in the Forres, Elgin area, John Dods at Dumfries and Andrew Davidson at Inverness remained of only local significance. Others such as

Alexander Brodie of Aberdeen and Andrew Currie of Darnick received either training or commissions from Edinburgh as well as their own locality while Robert Bryden of Coylton, near Ayr, and the Aberdeen sculptor Henry Bainsmith both worked in London as well as Scotland.

In general however patrons throughout the country turned to Edinburgh artists for both public and private commissions. Glasgow alone proves an important exception. Although in the early decades Glasgow patrons strongly favoured sculptors working in London the prejudice against artists working locally began to decline towards the middle of the century. Anticipating such a trend two sculptors, James Fillans and Patric Park, established studios in Glasgow; Fillans in the early 1830s and Park in 1833. Although both succeeded in gaining a number of private commissions for bust portraits and funerary monuments, the type of work that appears to have been a prerequisite to the receipt of more important work; both were disappointed in their expectations. The similarity extends no further. Fillans moved to London in 1835 where he built up a highly respectable practice before returning to Glasgow in 1850; Park drifted between Glasgow, Edinburgh and London before finally settling in Manchester in 1852.

Patric Park

It seems probable that Park's move to Manchester was influenced by his earlier success in the north of England. In 1837 he had been

awarded a public commission for a life size statue of Michael Sadler for Leeds and in 1841 had been commissioned to sculpt a memorial to Charles Tennant for Leeds Parish Church.

As well as the Leeds monument to Tennant Park executed a life size statue of the industrialist for the Glasgow Necropolis. That work is a rather graceless, angular representation of a disproportionately long-legged, seated figure. Contemporary reports and the account in Gunnis⁵ indicate similar deficiencies in both technique and anatomical form in other works by the sculptor. Moreover his plans for several uncommissioned projects reveal weaknesses in his conception of a monument. Gunnis describes the sculptor's scheme for the Glasgow Nelson Monument as

"a fearsome design...consisting of a heroic statue of the Admiral, supported by two figures representing 'Manhood Mourning Nelson's Death' and 'Honour consoled by the Glory and Triumphs of Nelson,' while as a crowning absurdity Nelson was shown grasping his sword by the blade." 6

Nelson was not the only hero whom Park would have commemorated in such a grand manner: William Wallace was to receive similar treatment,⁷ When the idea of a national monument to the Scottish warrior was first mooted, Park, on his own initiative produced a full scale model for the memorial which a contemporary critic describes as a nude colossal statue of Wallace; his right hand rests on a sword and the left clutches the mane of the lion of Scotland which though greatly irritated is amenable to control.⁸ The project occupied Park throughout the greater part of 1850 and in modelling the work, at least ten tons of clay were used. When the model was completed the eccentric sculptor arranged a celebration:

"the uncovering took place in the presence of a large party of friends. The band of the 93rd Highlanders was in attendance, and aided greatly in heightening the effect of the ceremony." 9

Many expressed great admiration of the statue and a subscription was organized to facilitate completion of the work in a more durable material and erection of the monument on Arthur's Seat, Edinburgh. However the scheme fell into abeyance through lack of support and in an impetuous moment a disillusioned Park "destroyed with his own mallet the model which he had so ingeniously fashioned."¹⁰

It seems almost certain that Park's expenditure on his Wallace project had a significant role in causing him to go bankrupt about this time. In an attempt to pay his debts the sculptor sold off the seven statues he had completed as part of a commission to provide twenty figures for the Scott Monument, Edinburgh. Not unnaturally such unprofessional conduct did not endear him to his patrons.

Much of Park's failure to attract influential patronage can be attributed to his eccentric character and individual disposition. Moreover his volatile temperament did not always allow him to accept criticism graciously. In a notable incident in 1846 he publicly challenged the committee of the Art Union when it refused to exhibit his statue of Modesty Unveiled with the other entries submitted in competition for a premium of £500 offered by the Art Union. Park complained bitterly in letters to the press and as a result several independent critics visited his studio to judge the work. After seeing the statue one reviewer remarked with humour that "the ample mammae and glutei etc. of His Modesty appear...to have offended The Modesty of his judges."¹¹

The committee remained adamant in its refusal to display the work and one reviewer defended the decision with the statement that "the proprieties of Art have been established more than 2000 years, and they cannot now be outraged with impunity." Moreover he denounced the work as "an offensive portraiture of a model coarse in more than an average degree" and concluded emphatically that it was "utterly deficient of every particle of beauty and elegance."¹²

Several critics expressed similar opinions about one other study by Park. The exhibition of his Greek Warrior Crouching at the Royal Academy in 1842 brought forth the agonized cry "oh! what an effort it must require to imitate humanity so abominably."¹³ Another decreed it was "an exhibition of the worst anatomy that we can conceive in the human form."¹⁴

On many occasions Park's portrait busts also elicited unfavourable response usually because of their excessive size or the sculptor's representation of hair. In noticing his bust of Napoleon one remarks that "Mr. Park's treatment of hair is almost always more or less eccentric, and in this instance he has not restrained his humour."¹⁵ Another commented that "there is a peculiarity of character in every work of this gentleman."¹⁶ However, as stated by a third, "the bravura manner of this artist sometimes settles down to a style striking and original."¹⁷

Among Park's most successful busts should be noted portraits of The Artist's Mother, The Artist's Wife, Archibald Alison and Professor Aytoun (Pl.68). In the subtle modulation of the marble surface, high degree of finish and softness of form each of these shows the influence of the sculptor's training under Thorwaldsen.

In particular the bust of Aytoun merits attention in the sensitivity of the portrayal and firm control in the carving of the Professor's soft flesh. The work provides a striking contrast to the gaunt faced David Hamilton (Pl.69) in which the remaining hair on a predominantly bald head is swept flatly back from the face emphasizing the bone structure of the skull. A frontal pose and fixed gaze of undrilled eyes combine in a starkly dramatic portrait of a lean and ageing sitter.

James Fillans

The inconsistency of standard in Patric Park's work appears in marked contrast to the sculpture of his contemporary, James Fillans: so too does his personality. While Park alienated many of his clients by his eccentric behaviour Fillans was a man "whose warmth of heart and many social virtues endeared him to all with whom he came in contact."¹⁸

Fillans' popularity is reflected in the number of private commissions he received from Glasgow patrons at a time when it was, for the most part, unfashionable to commission work from sculptors from the west of Scotland. However, in quest of the elusive and prestigious award of a public monument commission he moved to London in 1835. There he enjoyed a flourishing practice for fifteen years before he was induced to move back to Glasgow in 1850. His decision to return was influenced not only by the constant support he received from Scottish patrons during his stay in London but also, and

more importantly by the commission he received in 1846 for the public memorial to Sir James Shaw for Kilmarnock. The competence of his statue of Shaw fully justified his selection and helped to belie the myth that the work of sculptors born and trained locally could not equal that of their London counterparts.

Moreover Fillans constantly demonstrated his talent in a series of smaller works. Most are powerful studies characterized by imaginative compositions and forceful expression. His Professor John Wilson (Christopher North) frowns with a ferocity alien to the dainty miniature bust of Napoleon (Pl.70) which bespeaks at least the pride if not something of the vanity of the subject. Fillans was equally successful in his portrayals of less distinguished sitters. The busts he sculpted in wax of Mr. and Mrs. James Ewing of Strathleven are both delicately modelled, pleasing compositions while in his study of an Unknown Child (Pl.71) he masterfully evokes the trusting innocence of childhood.

William Mossman

During the years that Park and Fillans were attempting to gain recognition in the west of Scotland one further sculptor, William Mossman, was establishing the basis of a family practice that was to dominate sculpture in the west during the second half of the century. Mossman, who was at least fifteen years older than Fillans and Park, had moved to Glasgow in 1831 and in doing so had become the first sculptor recorded as resident in the city. In the same year

he carved a bust of James Clelands which is reputed to have been the first bust sculpted in Glasgow.¹⁹

Immediately prior to settling in Glasgow Mossman had worked in Edinburgh for eight years and before that had studied in London under Sir Francis Chantrey. However at least one report indicates that his work did not always reflect the eminence of his training: few sculptors can have been subjected to such wholesale deprecation as that received by Mossman in 1835 when he displayed his work at the exhibition arranged by the Glasgow Dilettanti Society. "No. 306, Bust of a Gentleman by William Mossman" was derided as

"a clay man. The features have all the frigidity they could have, had the original been made of stone instead of flesh and blood. 309. Bust in marble of a gentleman, is a horrid bad bust - of a horrid bad subject. No man, unless he has a good head, ought to have his bust modelled; and we never saw a more unfavourable head, and few handled in a more shocking manner. 312 looks something like Death on the Pale Horse. It is an instance of a fine subject badly handled. We are sorry to be this severe on Mr. Mossman but truth compels us to say that he has mistaken his trade when he took to modelling busts."

The reviewer concludes "let him model and cut what he can do; but we trust he will send no more busts for verdict."²⁰

It would appear that Mossman took the advice of his critic: on only one later occasion did he send his work to an exhibition, that being the 1846 West of Scotland Academy exhibition. Instead he confined his activity as a sculptor to the production of funerary monuments and the carving of architectural decoration.²¹ Moreover he gave his son John, his initial training as an architectural sculptor and it was in this field that the younger man produced some of his finest work.

John Mossman

John Mossman worked almost exclusively for his father until William's death in 1851. Prior to this only four of his works are known²² and of these the most important is the memorial to Peter Lawrence erected in 1846. The work is recorded as Mossman's first independent commission²³ and was won in an open competition. His design, which represents a winged naked figure bearing an extinguished torch,²⁴ is the first competent freestanding figure to have been carved in the west of Scotland.

Among other early work by Mossman, the bust of Queen Victoria (Pl.72) over the entrance to the McLellan Galleries merits attention. A sensitive portrayal in an attractive arrangement of drapery, it serves to introduce the two aspects of sculpture, portraiture and architectural decoration, that were to predominate in Mossman's work throughout the rest of his career.

The decorative programmes that Mossman designed and executed for Glasgow buildings between the 1850s and 1880s remain unrivalled in the history of Scottish sculpture. Most incorporate a number of over life size figures either set against the facade or standing along the skyline. Without exception these decorative schemes harmonize with and complement the architecture they adorn. Two of the most extensive programmes he designed were for the St. Andrews Halls (see Pl.73) and the College of Dramatic Art (see Pls.74,75).²⁵ Both incorporate freestanding figures and sculpture groups - decorative pieces in a variety of easy, natural compositions none of which seem contrived and all appearing in accurate perspective from ground level.

Although it was in the field of architectural decoration that Mossman executed some of his best work, a significant part of his practice was devoted to portrait sculpture in the round. In particular he received a steady succession of commissions for bust portraits of which only a small proportion has been traced. The majority of these date from his later years, in particular the 1870s and in comparison with contemporary bust portraiture in the east of Scotland they are markedly retrogressive. Almost all are wrapped in classicizing drapery arranged with a central caesura that accentuates the frontality of the portrait. Most are large works and have a heavy appearance that results from the combination of excessive size, bulky drapery and rather summary working of the head. Moreover Mossman's portrayal of character is rarely distinctive and even in two of his most successful busts, those of Stephen Mitchell (Pl.76) and William Towers Clark (Pl.77) the portraiture is expressive but not outstanding.

For the most part Mossman's portrait statues are also rather conventional studies. Of them all his earliest public commission, Sir Robert Peel (Pl.78) is one of the best; a fine portrait and imposing composition with prominence given to the broad, smooth planes of the costume which, rather ironically in the work of such a conservative artist, is one of the first unambiguous representations of modern dress in Scottish public sculpture. Of greater significance, this was the first major public commission to be awarded to a sculptor resident in the west of Scotland and as such represents an important development in the history of patronage. The precedent was not followed regularly until the 1870s in which decade Mossman achieved

a virtual monopoly of Glasgow public commissions, one that he retained until his death in 1890.

Although none of these later works could take their place in the vanguard of fashion they are all competent studies which conform to the pattern that characterized public monuments in the rest of Scotland during that period. David Livingstone, Thomas Campbell, the Reverend Norman MacLeod, George Clark and Provost Lumsden are all pedestrian figures in conventional poses represented in contemporary dress which incorporates at least one article which in form and fall retains some implication of an antique garment.

Mossman's statue of the ornithologist Alexander Wilson (Pl.79) erected in Paisley in 1872 proves an exception. Gone is the stoic, monumental quality of most of his statues; it is replaced by a sense of movement and an effect of rhythmic line. Wilson's pose is natural and relaxed as he stands resting on a tree stump with his collector's bag strapped over his shoulder and examines a bird held in his left hand. In his right hand he holds a pen poised to record his findings. The decorative effect of this work can almost certainly be attributed to the assistance he received on the project from his younger brother George.²⁶

Of those who worked in the Mossman studio George Mossman and William Mossman (John's son) would appear to have been two of the most talented.²⁷ In particular William Mossman's statue The Blind Boy (Pl.80) merits attention, a touching study, sensitive in conception and finely carved.

Glasgow in the Second Half of the Century

The Mossman family practice received a challenge to its supremacy in the west of Scotland in 1859 when George Ewing established a studio in Glasgow. Although Ewing managed to wrest only one public commission, the Burns Monument, from Mossman he built up a highly successful practice maintained for the most part by commissions for bust portraiture. In several respects, such as excessive size, conventional compositions and unimpressive portraiture, many of his busts correspond closely to those of John Mossman. More impressive are the small number of independent commissions executed by George Ewing's younger brother James. These are typified by the skilfully carved, perceptive portrayal of Alexander Smollet, 1881 (Pl.81).

After George Ewing left for America in 1877, John Mossman continued to work in Glasgow for a further twelve years until 1889 during which ^{time} his popularity continued unabated. The three years between 1889 and 1891 were crucial to sculpture in the west of Scotland. In 1889 the first Glasgow International Exhibition of art was held; in 1890 John Mossman died; and in 1891 a second International Exhibition was organized. Left with a void in local sculpture on the death of its principal exponent, and at the same time exposed on an extensive scale to contemporary developments in English and Continental art, Glasgow patrons once again turned to English artists for sculpture:²⁸ it was not until the early years of the twentieth century that local sculptors, in particular Kellock Brown and Archibald McFarlane Shannan, again attained prominence.

Kellock Brown and Archibald McFarlane Shannan

As was customary the early work of both Brown and Shannan was for the most part confined to small studies, notably heads and busts. One such piece by Kellock Brown, a small bronze head entitled Four Score and Four (Pl.82) (exhibited at the R.S.A. in 1899) when compared with any of Mossman's later works indicates the radical development that had taken place in taste in the west within the decade.²⁹ A marble version of the work also merits attention in that the highly finished head appears to grow out of a block of marble in which no attempt has been made to disguise the crude chisel marks made when hewing the marble into a rectangular shape.

Kellock Brown explored this idea further in his large scale public monument to Thomas Carlyle (Pl.83) erected in Kelvingrove Park, Glasgow in 1916. That work, ^{with its obvious source in Rodin,} remains unique among public memorials in Scotland in that a vivid head emerges out of a large granite pillar: there is no modelling of torso or lower limbs, merely arms sketchily treated, the rest is a rough hewn mass. No other public statue by Kellock Brown equals his Carlyle in originality of design. Most are rather static figures particularly those in military regalia erected as war memorials in places such as Johnstone, Largs, Inverary, and Penpont. Only one known work, a group of a Man and Boy on the facade of the City of Glasgow Friendly Society strongly reflects the influence of his teacher Edouard Lanteri; here more than in any other work Brown takes full advantage of the potential for fluid composition inherent in bronze.

In common with Kellock Brown, Archibald McFarlane Shannan worked

for the most part in bronze, the medium that rapidly superseded marble in popularity in the late nineteenth century. Most of his work in marble is confined to portrait busts which are usually large works, finely detailed, individual^{ized} portraits of sitters shown in contemporary dress. The bust of James Burn Russell (Pl.84) typifies this section of Shannan's oeuvre particularly in the effect of the lower edge left apparently unfinished and in the use of chiselling in horizontal lines in the representation of drapery. The same effect is also evident in at least four bronze pieces by Shannan all of which represent Lord Kelvin.³⁰ The statue of Lord Kelvin (Pl.85) erected in Kelvingrove Park in 1913 is a powerful portrayal of Kelvin seated in an easy natural attitude with an ample coat engulfing his imposing figure. In the emphasis on a monumental quality the Kelvin statue provides a fine contrast with Shannan's memorial to William Dunn (Pl.86) and together the works demonstrate the range of the sculptor's talent. The Dunn memorial is a bronze group consisting of a mother and two children.³¹ The mother supports the younger child on her shoulder while at her feet the other craves her attention. There is a fine circular rhythm to the group while in the flow of line and emphasis on smooth planes the work is strongly reminiscent of Shannan's freestone statue of John Barbour erected on the facade of the Scottish National Portrait Gallery four years earlier.³²

Both artists and patrons in Glasgow had taken longer to come abreast of modern developments than their contemporaries in the east of Scotland and even then sculpture in the west lacked the variety evident in Edinburgh. Even so the work of Shannan and Brown was at

least as good as, if not slightly more progressive than, the products of many Edinburgh artists working in the late nineteenth and early twentieth centuries.

CHAPTER SIX

FOOTNOTES

1. Although Robert Forrest worked for the last twenty years of his life in Edinburgh he is included in this chapter because initially he worked near Lanark; he spent at least seven years in Glasgow; and most of his sculpture is to be located outside Edinburgh. Moreover his work forms a coherent group with the products of other mason sculptors all of whom worked outside Edinburgh.
2. These included Michael Linning and David Milne who helped to further the career of Robert Forrest; and Sir Walter Scott, James Stuart of Allanbank, William Blackwood, the Eighth Earl of Elgin and William Lockhart all of whom were important patrons of John Greenshields.
- 2a. Raeburn's portrait, which dates from 1794, is now in the National Gallery of Scotland.
3. See *infra*, Biographical and Descriptive Catalogue, Robert Forrest.
4. No other mason sculptor achieved such distinction in the field of public commissions. James Thom received one for a statue of William Wallace for Ayr; John Currie was awarded the Henry Duncan Memorial commission for Dumfries; and John Greenshields received two public commissions for statues of Sir John Sinclair of Ulbster and Prince Charles Edward Stewart for Glenfinnan.
5. Gunnis, pp 290-291.
6. Ibid. One of five statues for this monument exhibited at the R.A. in 1841 prompted the remark that it was meant to represent "a warrior possessed of emulation, energy and resolution...it will be very difficult to trace either quality in the countenance of the figure, although he certainly stands as if it would be very difficult to knock him down (Art Journal, 1841, p 103, col.3).
7. According to Park's correspondence with Sir Robert Peel (B.M., Add. 40580, ff. 101,165; and Add. 40592, f. 251) Thomas Campbell (the poet) and Sir Walter Scott were also to be commemorated in grand style. His monument to Scott was to be a "fountain of nature...erected under an excavation made in the Calton Hill." For full details see R.A. Catalogue, 1838.
8. Builder, 1850, p 501, col. 3.
9. Art Journal, 1851, p 85, col. 2.
10. Builder, 1866, p 733, col. 3.
11. Literary Gazette and Journal of the Belles Lettres, 15 Aug. 1846 p 722.
12. Art Union, 1846, p 263, col. 3.
13. London News, quoted in 'Anderton's Annotated Catalogue' 1842, p 35 (R.A. Library).

14. Dispatch, quoted in Anderton, p 35.
15. Scotsman, 30 Aug. 1854, p 3, col.4. No work that exemplifies such criticism has been traced but two known busts demonstrate another of Park's stylistic idiosyncracies. His studies of the Reverend Henry Grey and James Reddie have deep grooves chiselled around the neck. Sandwiched between a highly idealized portrait and smooth chest such a heavily wrinkled neck has a disconcerting effect.
16. Art Union, 1845, p 196, col. 2.
17. Art Union, 1844, p 171, col. 1.
18. North British Daily Mail, 28 Sept. 1852 quoted in J. Paterson, Memoir of the late James Fillans, sculptor (Paisley; Stewart, 1854), p 103.
19. R. Brydall, Art in Scotland (Edinburgh; Blackwood, 1889), p 185. The bust has not been traced.
20. A Criticism of the Pictures in the Glasgow Exhibition (Glasgow, Duncan, 1835), p 22.
21. Only two examples of William Mossman's work are known. One is a monument to Lord Cathcart in Paisley Abbey (1848) and he was also responsible for the architectural ornament on Glasgow Cathedral (1842).
22. These are the series of statues for the Glasgow Courthouses (formerly the Union Bank) 1844; a statue of John Henry Alexander for the Theatre Royal, Glasgow, 1847 (demolished); the Peter Lawrence Monument, Glasgow Necropolis, 1846; and the marble portrait relief of William Smith who died in 1847, and was buried in the Mauchline Parish Churchyard.
23. Bailie, 21 Oct. 1874, p 1, col.1. In this notice of Mossman's work the monument is incorrectly dated c 1844 and it is on this basis that the writer in the Bailie records it as Mossman's first independent commission. Such a discrepancy may indicate that the Courthouses (Union Bank) commission was his first. Alternatively the Courthouses work may have been offered to John Mossman in conjunction with his father William.
 Although the Bailie lists the Courthouses statues as early works by John Mossman, in the Department of the Environment's lists of Glasgow Buildings of Special Architectural or Historic Interest the work is attributed to Buchan. The source of this attribution has not been traced and nothing is known about Buchan, he is not listed in the Edinburgh or Glasgow Post Office Directories and at the time when these statues were erected it was virtually unknown to employ an architectural sculptor from London.
24. The base incorporates a portrait medallion.

25. The College of Dramatic Art decoration is a stylistic attribution made on the basis of its striking resemblance to the St. Andrew's Halls work.
26. See *infra* Biographical and Descriptive Catalogue, George Mossman.
27. Among others who worked in Mossman's studio and assisted him on both his architectural sculpture and public commissions were Francis Leslie, Pittendrigh MacGillivray (see Chapter Eight), and Daniel Ferguson.
28. This development coincided with a period of intense activity in building in Glasgow that continued into the twentieth century. English sculptors who benefitted from commissions related to architectural projects included Gilbert Bayes, Sir George Frampton, Albert Hodge, Paul Montford, Sir (William) Hamo Thornycroft and Francis Derwent Wood.
29. The development appears more radical in Glasgow than in Edinburgh because of the smaller number of sculptors working there and the conservatism of Mossman's work. In Edinburgh, many sculptors of the old brigade such as Steell and Brodie showed some awareness of changing taste in their later works. Moreover a host of younger artists including T.S. Burnett, D.W. and W.G. Stevenson and W.B. Rhind had in varying degrees during the 1870s and 1880s, been responsible for weaning patrons away from sculpture with a predominantly classicizing tendency. In Glasgow there was no equivalent group in sculpture.
30. These include the statue in Kelvingrove Park, Glasgow, a bust in the S.N.P.G. and two statuettes in the Glasgow Art Gallery.
31. A bronze portrait medallion of Dunn is set into the base.
32. The Scottish National Portrait Gallery in Queen Street, Edinburgh was built between 1885 and 1890 to the design of Sir Robert Rowand Anderson. It is a three-storey Franco-Italian Gothic building with thirty freestone statues of historical figures at second floor level on the east and north facades, in niches around the central entrance and on towers at the south east, north east, and north west corners. In addition there are four reliefs over the central entrance and a figure representing History upon the peak of the gable. While most of the statues were provided from the donation of Mr. J.R. Findlay a number were gifted by societies or private individuals. They were all executed in the last decade of the nineteenth century or in the early twentieth century and include representative works by eight sculptors; A. McFarlane Shannan, Pittendrigh MacGillivray, W.B. Rhind, D.W. Stevenson, W.G. Stevenson, John Hutchison, Hubert Paton and C. McBride.

CHAPTER SEVEN

LATE VICTORIAN SCULPTORS

"In Steell's day and after...came a considerable following of secondary sculptors: practitioners of the official and domestic bust, secondary in some cases, perhaps because of public apathy towards their art and consequent lack of opportunity:"¹

So Pittendrigh MacGillivray assessed the state of sculpture in late nineteenth century Scotland. He elaborated by naming John Hutchison, D.W. Stevenson and T.S. Burnett among the foremost exponents of such academic work. As one of the few individualists who chose to remain in his homeland and who suffered accordingly from the conservatism of Scottish patronage, MacGillivray tended to denigrate his more popular rivals.² In fact their contribution was of greater significance than he allowed. At the least they ensured the continuation of the newly established tradition of sculpture; their work pleased Scottish patrons and satisfied local demand. In his suggestion of public apathy MacGillivray underestimated popular feeling; patronage may have been cautious but it was not apathetic.

Moreover in failing to distinguish between the work of Burnett, Stevenson and Hutchison, MacGillivray revealed a failure to appreciate the subtle stylistic undercurrents of the period. There were few parallels in either the art or the careers of the sculptors he specified. Rather they represented three stages of stylistic progression that co-existed in the late nineteenth century.

Hutchison was one of a group who conformed for the most part to the established tradition of portraiture; Stevenson characterized those drilled in classicism who in their later years made considerable advances into *naturalism*, and Burnett belonged to a younger generation that was predominantly concerned with aspects of the art that were to preoccupy early twentieth century artists. In addition a small but important number of individualists defy definition by category.

John Hutchison

Of all, the more conservative attracted the greatest support in the 1860s and 1870s. In those years the studios of older, established artists were flourishing and few younger sculptors could rival them. In a field already amply represented by Steell, Brodie and John Rhind only one young sculptor, John Hutchison, made a substantial impact on Edinburgh patronage in the 1860s. His achievement is reflected in his academic success; in 1863 at the age of thirty he became the youngest associate of the R.S.A. and seven years later, the youngest Academician. Academic success was marked by extensive patronage from Edinburgh society and followed by the award of three major public commissions between 1872 and 1879.³ His popularity continued unabated at least until 1881 when only he equalled Brodie's achievement by being invited to execute two of the large and one of the small statues for the Scott Monument, Edinburgh where other sculptors were required to compete for the remaining and less important works.⁴

In the early 1880s Hutchison's popularity began to wane. The

public had come to appreciate less classically based sculpture than his and Hutchison failed to keep pace with the development. His conservatism was reflected not only in style but in subject; his work showed little of the variation that was evident in the sculpture of his more progressive contemporaries who during the late 1870s were experimenting with new forms and media. Apart from the studies he executed in Rome and four of his statues for the Scott Monument, his oeuvre is made up principally of portraiture, usually either carved busts or medallions which show little stylistic development.

What changes there are in Hutchison's style, as might be expected, occur after his travels abroad. After the first tour in 1859 most of his portraits reflect his increased awareness of *naturalism* expression. No bust executed after 1860 is subject to the classicizing restraint of his early masterpiece, the noble, passionate Hamlet (Pl.87). However the transition was very gradual, particularly in the representation of drapery for in only one work of the 1860s and 1870s did he attempt even the slightest representation of contemporary costume. On the base of the bust of Robert Scott Lauder (Pl.88) a heavy arrangement of classicizing drapery is tucked under a large collar. The work is dated 1861, the year after the sculptor first returned from Rome and appears to have been an experiment, possibly an exploration of an idea he had encountered on his travels.

An ambiguous representation of modern dress became a marked feature of the bust portraiture of most sculptors during the 1860s. In comparison, after one timid foray into that aspect of his art, Hutchison returned to the use of classicizing costume. In

arrangement such drapery offered little new and at times it failed to provide a satisfactory complement to the freer handling increasingly evident in the portraiture. Even such an expressive, intensely detailed study as that of Peter Reid (Pl.89) is combined with a conventional wrapping of cloth.⁵

It was not until the 1880s that he finally relinquished his use of classicizing drapery. A most successful bust, one of Sir Andrew MacLagan (Pl.91) demonstrates several characteristics typical of Hutchison's late work: a slight turn of the head animates an individual portrait which is framed by bushy sideburns tapering down almost to the collar. Considerable technical skill is demonstrated in the contrast between the linear work used to convey expression and the more rugged surface modulation around the fleshy neck area. Only the stylistically non-committal gown draped over MacLagan's jacket betrays the reticence of Hutchison the naturalist. Other notable works of the period include busts of Miss Harris and the Reverend MacRae (Pl.92); all are simple but effective studies.

This same description could also apply to Hutchison's funerary medallions. Those on the graves of Robert Scott Lauder in Warriston cemetery and Robert Lee in the Grange Cemetery (both in Edinburgh) are representative specimens of an art form that constituted a large proportion of the sculptor's work.⁶

As well as the memorial in Grange Cemetery, Hutchison executed a large monument to Robert Lee in Greyfriars Church, Edinburgh. The Greyfriars memorial consists of two parts: one is a finer version of the Grange portrait medallion, the other is a large alto relievo,

The Angel of the Resurrection (Pl.93), one of the sculptor's finest pieces. The composition has an easy, graceful rhythm, a sense of movement that is set up by the flow of soft drapery over an elongated figure and accentuated by the line of an antique trumpet held along the length of the body. A natural frame for the work is formed by the *partly* extended wings.

For the most part Hutchison's free-standing statues are also characterized by simple rather than exaggerated poses. One *exception*, the bronze pedestrian statue of John Knox, is in the quadrangle of the New College, Edinburgh. The key element in this dramatic composition is the powerful sweep of Knox' right arm upraised in declamation, the line of which is supported by the long flowing Geneva gown of the preacher.⁷

George Lawson

Hutchison's success, both popular and academic, indicates the general conservatism of taste in Scotland in the second half of the nineteenth century. It is probably no coincidence therefore that one of the most progressive sculptors working in the period, George Lawson, an exact contemporary of Hutchison, turned to London in search of patronage.

Nothing in Lawson's training can account for his exceptional modernity. His instruction followed the usual pattern of that of any Scottish sculptor, an apprenticeship in a local studio reinforced by part-time study at an art school. Lawson worked in the studio of

A.H. Ritchie as a fellow student of John Rhind and, at the Trustees School of Design was, along with John Hutchison, a pupil of Robert Scott Lauder. His earliest known work, a bust of David Tod of Aytoun (Pl.94) is, in its uncompromising *naturalism*, without peer in Scottish sculpture of its time: the balding, corpulent sitter is represented in shirt, necktie and jacket. In comparison with the Tod bust even Brodie's bust of John Hill Burton makes clear concessions to neo-classical taste, and John Hutchison was not to attain a comparable degree of *naturalism* for at least another forty years.

However it was not only in Lawson's early career that his work was so progressive. The character of his Robert Burns (Pl.95) erected at Ayr in 1891 is unprecedented too. The poet is neither draped in some classicizing plaid nor given the by then traditional over refined features with their aura of dreamy, poetic mystique. His face is strong, the manner forceful and his attitude that of one pondering an issue of importance. Even Lawson's late works, among them a bust of John Pettie (Pl.96), exhibited in 1905, are characterized by a modernity lacking in contemporary portraits by many younger artists. A comparison study of the Reverend MacRae (Pl.92) highlights the stylistic extremes in Scottish art at the turn of the century. Hutchison's large marble bust of MacRae, although one of the sculptor's better works and executed during his period of greatest *naturalism* is entrenched firmly in the established bust portrait tradition of the nineteenth century. In comparison Lawson's smaller bust of Pettie is a competent exposition of aspects of the art that were to concern artists in the twentieth century. Pettie is a bare bronze herm with an emphasis on surface and texture: the sculptor is

exploring the potential of both form and medium. Technically the work reflects Lawson's familiarity with French sculpture, an influence that is not evident in the work of many of his Scottish contemporaries.⁸

Not did Lawson have many Scottish peers in narrative sculpture. His domestic scenes such as Motherless and Blind Boy with Dumb Fanny are expressive, touching studies carefully realized in all the smallest intricacies of detail. Likewise his statues on the Scott Monument are explorative studies of character and the best of these, Bailie Nicol Jarvie, demonstrates the sculptor's feeling for a quaint and comical character study. The work is full of peculiar humour: the Glasgow magistrate is represented with his cocked hat jauntily stuck well back on his upturned head; with one hand thrust deep in his pocket and the other fumbling with his cravat as he gazes with eccentric air at some distant object.

A comparison of Jarvie with Lawson's personification of Summer (Pl.97) at George Watson's School, Edinburgh indicates the range of the sculptor's skill. Summer is a study of a virtually naked youth languishing along the bough of a tree. As well as a superb exercise in anatomical form and delight in line it is an overtly sensual study of a seductive youth. With his dissipated, enticing pose and inviting gaze the figure is an exercise in wanton sexuality that is unique in the history of Scottish sculpture. It is, however, in keeping with the work of ^{Lawson's} fellow sculptors in London such as Onslow Ford, George Frampton, Hamo Thornycroft and, of course, Alfred Gilbert.

Clark Stanton

At least initially, the Scottish milieu appears to have suited a young Birmingham artist, Clark Stanton, who settled in Edinburgh in 1855. For Stanton, as for the slightly younger Hutchison, academic recognition came early. He too was elected A.R.S.A. in 1862, an honour apparently conferred on the strength of his portrait sculpture in the *classicizing manner that also characterized* Hutchison's work. Similarity between the sculptors extends no further. Most of Stanton's portraiture has a vitality foreign to Hutchison's work and his modelling of narrative subjects is equally strong. The delicacy of much of his work can most probably be accounted for by his early training as a designer for a firm of silversmiths.

It is a tribute to Stanton's talent that without a formal training in sculpture he should have established his position sufficiently to obtain academic recognition within such a short period as seven years.⁹ His unconventional training coupled with a natural versatility marked him out as an artist eminently suited for the role of an innovator, to extend the activity of Scottish sculptors beyond their traditional limits to include much smaller work, often in silver. Although a considerable number of Stanton's designs and models for silver work were produced during the 1850s the only piece that has been traced is a magnificent eight point Stag presented to the Duke of Atholl in 1888 (Pl.98). Supremely sensitive modelling captures the vulnerable stretch of the stag's upraised neck and the straining, lithe legs poised to leap. Such close observation of nature and perfect modelling was not confined

to Stanton's small scale studies. His bronze group of three figures representing Science and the Services (Pl.62) on the Scottish National Memorial to Prince Albert contains some of the finest figures on the monument.

In his carving as well as his modelled work Stanton achieves a life-like animation. Of his sculpture in stone his narrative studies are particularly compelling: Friar Tuck on the Scott Monument is one such piece. He is a rollicking, tubby figure whose convivial air is attributed to drink; in his left hand he holds a horn cup and in his right, a wine flagon. At least one of Stanton's portrait busts displays a similar vitality; that of the veterinary professor, William Dick, (Pl.99) suggests the forceful personality behind the somewhat elf-like face. The penetrating study of character is supported by a particularly effective composition in which an asymmetrical arrangement of drapery and the tousled mop of hair are vigorously undercut. However bust portraiture comprised only a small part of Stanton's oeuvre; his principal interest lay in two aspects of sculpture, narrative and decorative art, that were soon to be taken up extensively by slightly younger contemporaries.

David Watson Stevenson

For others of Stanton's generation the bust portrait continued to be the mainstay of a successful practice: one such sculptor was David Watson Stevenson the older of two talented brothers both of whom made a major contribution to Scottish sculpture in the late

nineteenth century.¹⁰ D.W. Stevenson was the first local sculptor to produce truly naturalistic bust portraits; an achievement that reached its peak in the 1890s, its evolution can be traced through the sculptor's earlier works.

One of the first of these is a plaster bust of a young girl dated 1875¹¹ which is the only known work that Stevenson executed before his study visit to Rome in 1876. Although not a striking work it is an attractive piece, a tender portrait on a simple base. A series of fifteen marble busts all of which were executed between 1886 and 1900 for the National Monument to William Wallace in Stirling reveal some development in Stevenson's expression of character and indicate the direction in which his style was evolving. The busts portray Scotsmen, in particular those eminent in art, literature and science, each of whom is represented in the costume of his age although for the most part such differences are played down; the most distinguishing feature of the pre-nineteenth century personalities is their head-gear. On each bust the dress is somewhat formalized in arrangement; a jacket or coat open at the neck reveals a waistcoat, skirt and either necktie or ruffle as exemplified by Robert Tannahill (Pl.100). Hugh Miller and Robert the Bruce alone interrupt the continuity. Basically their costume conforms to the pattern of the others but Miller's is overlaid with a heavy, fringed plaid and on the Bruce a smooth vest forms an effective foil to the taut cord that secures the cloak around his shoulders.¹²

One bust in the series, that of William Gladstone (Pl.101) carved in 1898 reflects the immense progress Stevenson made in that decade. Infinite modulation of the flesh suggests a deceptively

life-like plasticity in the face and marks the bust as one of the most interesting in the series. The sculptor shows the same ability to manipulate his material in another fine portrait, that of Robert Louis Stevenson (Pl.102). On the base of this bust the marble almost attains the fluid quality more usually associated with bronze work. Such an impression is reinforced by the easy natural composition and the continuity of line between the head and base. The slight turn of the head seems not to be posed but caught in an instant of movement with the sinews of the neck standing out and leading into the casually dishevelled shirt and slightly untidy collar.

Another masterpiece, a superb plaster bust of James Gordon, (Pl.103) combines the dominant features of both the Gladstone and the Stevenson studies. The portrait is in the soft flesh-like manner of the Gladstone with the base characterized by the free handling and air of informality evident in the Stevenson. The salient folds in Gordon's dress are boldly formed, attention to texture varies between garments and prominence is given to the decorative bow at his neck.¹³

With the notable exception of his work for the Scott Monument and the Scottish National Portrait Gallery, Stevenson's statues show the same evolution to looser handling and naturalistic manner evident in his bust portraiture. For the most part his architectural statues were more naturalistic than his free standing works of a comparable date. That this was usually the case with Scottish sculptors' work is probably to be explained by the fact that architectural sculpture was regarded essentially as a decorative rather than a monumental art. Consequently a sculptor did not have to give that dominance to line and outline which were considered essential to a free-standing

work of monumental quality. As a result Stevenson's architectural statues are all presented in fully detailed period costume. That of James VI on the Scott Monument is the most distinctive; the king stands balanced firmly on his slightly bandy legs and reads with astonishment the petition that had been so unexpectedly and unconventionally presented to him by George Heriot. The strong contraposto of the composition, if a little cramped by the niche setting, is well supported by the quality of the carving.

One free standing statue, that of Robert Louis Stevenson (Pl.104) surpasses James VI both in the easy, natural quality of the composition and the firm, guiding control of form that does not interfere with the rhythmic effect of the whole. In portraiture the work differs little from Stevenson's bust of the sitter but here he has extended into the body of the statue the air of informality that was conveyed in the bust by the glancing turn of the head and casual attire. The writer stands with his left hand on his hip and the right one held leisurely in front of him; with a slight swing from the hips he rests his weight on one leg, the other one crooked at the knee. His trousers are tucked into a pair of superbly delineated lace-up boots.

Charles McBride

For the most part nineteenth century sculpture was and still is recorded in galleries and private collections by bust portraiture. Sculptors who concentrated on other forms of the art tend to be poorly represented and it is not an easy task to assess their

contribution. One such sculptor is Charles McBride. In his case the difficulty is compounded by the fact that he was not elected to associateship or membership of the Royal Scottish Academy, an achievement that usually brought an artist a greater degree of recognition and more work. Academicians and associates apart, he was consistently the most prolific exhibitor at the Academy and to judge by contemporary criticism he would appear to have been a strong contender for official recognition. Moreover he achieved a series of minor successes that usually led to election as an associate of the Academy. He was placed third in the competition for the Kilmarnock Burns;¹⁴ in 1881 he won a commission for a statue for the Scott Monument;¹⁵ in 1895 he received his most important commission, for a life-size recumbent figure in memory of the Marquis of Argyll¹⁶ and the following year he executed the figure of Adam Smith for the facade of the Scottish National Portrait Gallery. It is difficult to gauge McBride's stylistic progression from such varied commissions. In this respect his bust and medallion portraiture is more enlightening, suggesting that his development followed the general trend in late nineteenth century sculpture.

His earliest known bust, of an unknown man¹⁷ (Pl.105), is a fine study in the neo-classical vein. A bust of Daniel Rutherford Haldane (Pl.106) executed four years later in 1887 is a transitional work. It retains certain features of the earlier portrait in that a degree of regularity is imposed on the face, hair and beard. In other respects it shows closer attention to reality; lines of age gather around the sitter's eyes and wrinkles cross his brow. On the base, items of modern costume peep out from a central caesura in

a delicately patterned drape that is pulled around the shoulders.¹⁸

Six years later in a portrait of John Inglis (Pl.107) the realist element triumphs. All the furrows of his forehead, cheeks and chin are detailed and on the base, in a drapery arrangement that is essentially the same as that of the Maldane bust, the emphasis is subtly altered to stress the contemporary nature of the costume.¹⁹

In a profile medallion of Dr. Guthrie (Pl.108) carved also in the early 1890s²⁰ McBride is even more naturalistic. The ageing sitter's wrinkled brow, lined eyes and the sagging loose flesh of his cheeks are brought to prominence by the contrast with Guthrie's thinning hair swept back off his face in a simple linear arrangement. At the neck is a knotted neckerchief a loose end of which dangles in a decorative flourish.

William Grant Stevenson

Comprehensive assessment of the work of one further sculptor, W.G. Stevenson is hindered by the fact that for the most part his oeuvre comprised narrative and ideal sculpture which would appear to have found few purchasers. Apart from contemporary accounts virtually no trace remains of the work that put W.G. Stevenson at the forefront of the decorative arts movement in late nineteenth century Scotland. From his known works he would appear to belong to the mainstream rather than the vanguard of the move to diversification in sculpture. However, even his earliest efforts marked him out as an artist of exceptional promise. Of the medal and prize winning

pieces he executed in his student days only his successful entry for the Kilmarnock Burns competition in 1878 has been traced. (Pl.109). To a critic writing in 1892 the work seemed "fresh and spontaneous in conception".²¹ Indeed the work appears to have been one of the first representations in which no attempt is made to disguise the modern nature of Burns' costume.²²

The naturalness of pose and flowing composition of Stevenson's Burns characterizes several of his bronze studies, often with dramatic results. At Aberdeen the colossal Wallace (Pl.112) strikes a grand pose with his commanding gesture. In the much smaller work, a statuette of The Viking (Pl.113), an unfurled cloak billows out behind the dynamic Norseman. To provide a suggestion of movement is not the sole compositional function of the cloak; the broad, flat plane of drapery offsets the detail of the rest of the costume and invests the work with a dominant line that it would otherwise lack. One further work, the Boer War Memorial at Falkirk attests to the sculptor's competence in bronze. In a striking and unusual composition a soldier protectively stands over an injured companion who has stumbled to his knees.

Comparatively few of Stevenson's works were executed in bronze. Most were carved in marble and he also provided a number of freestone statues for the Scott Monument and the facade of the Scottish National Portrait Gallery.²³ His bust portraiture is known for the most part by a rather dreary series in the Grand Lodge of Scotland.²⁴ One bust that does not belong to the Grand Lodge series, that of John, Tenth Earl of Lindsay (Pl.114) suggests that Stevenson could invest his portraiture with the qualities apparent in his

larger works. Here he shows considerable interest in decorative effects and in the differentiation of texture; he carefully delineates the fur trim of Lindsay's robes which are arranged to ^{highlight} the delicate patterning of the doublet and the individuality of the portrait.

Some Younger Contemporaries

During the 1870s and the early 1880s W.G. Stevenson had a considerable rival in the young sculptor T.S. Burnett. Unfortunately Burnett died at the age of thirty-five but he had by then completed three major commissions in what had been a highly promising start to a career. Moreover his statues had assured his place at the forefront of the movement towards achieving naturalistic representations in monumental sculpture. In both his Alexander Selkirk (Pl.115) and Rob Roy (Pl.6) he developed naturalistic portrayal to a degree that was considerably beyond that of their stylistic precursors such as Steell's Allan Ramsay and Mrs. Hill's David Livingstone.²⁵ In his statue of Alexander Selkirk not only do the tattered animal-skin clothes emphasize both surface and texture but so too do the bulging muscles and detailed anatomical modelling of both the legs and arms. Naturalism abounds in every detail, even down to the carelessly rolled socks at Selkirk's ankles.

For the most part the remaining works by Burnett can be divided into two groups; a delightful series of studies of his family and a number of pieces such as The Bather that demonstrate a pronounced anatomical interest. In particular the sculptor's studies of his

three infant daughters merit attention (see Pl.116). Each is a charming study with chubby cheeks and wide-open eyes in which Burnett has captured the trusting naivete of childhood.

Sculptors such as Burnett, W.G. Stevenson and Clark Stanton in company with W.H. Paton and Pittendrigh MacGillivray were responsible for major innovations in Scottish sculpture in the late nineteenth century. While others continued to produce both ideal works and portraiture in the traditional bust and medallion forms, these younger men introduced subject pieces of a more narrative and pictorial type and extended the scope of the art to include trophies, decorative utensils and ornamental objects. Such diversification caused certain sculptors to be associated with different aspects of the art. W.H. Paton for example was considered "to have found his metier in decorative work"²⁶ and another, W.B. Rhind,

specialized in figure sculpture, paying close attention to historical accuracy of costume.

Such a style characterized most of Rhind's major works and in his Queen Margaret (Pl.117) on the facade of the S.N.P.G. in Edinburgh the result was particularly decorative. The ornamental effect of her coronet and ringlets is augmented by the small model of a chapel which she holds and by features of her costume such as the trim of her shawl, the pattern that borders her dress and the drape knotted around her waist.

One further work on the gallery, a relief of Lesley, Bishop of Ross,^(Pl. 118) is also worthy of mention as it incorporates stylistic features that predominate in most of Rhind's best works. In the delicacy and the sheer simplicity of line in the Bishop's garments, Rhind achieves

in stone an impression of fluidity which is more usually associated with bronze work. It is such a quality which is exploited most successfully in his bronze studies on the bases of the Coats brothers memorials in Paisley. In the first of these, the reliefs on the monument to Thomas Coats, four allegorical figures in crouching positions, Estimatio, Liberalitas, Perseverantia and Prudentia are represented in profile view. In each relief the rhythm set up within the figure is reinforced by the swirling effect of diaphanous fabric draped over the lower torso and legs. In three of the four compositions the suggestion of movement is extended by a circular rhythm around the body that is provided in Prudentia by drapery whirling off her shoulders (Pl.119); in the flowing head-dress of Liberalitas and in the wings of Estimatio. Estimatio also holds a horn to her lips which carries the line through a full circle. An even greater uniformity of composition characterizes the four free-standing statues that occupy the niches on the base of the companion monument to Sir Peter Coats. These represent Agriculture (Pl.120), Literature, Fine Art and Science. In each figure the basic simplicity of the frontal composition and the relaxed attitude of the pose is complemented by the graceful fall of long, sweeping drapery. These statues are among the finest of Rhind's accomplishments.

The finesse of such allegorical studies is lacking in the monumental portrait statues of the Coats brothers that crown the memorials. They are both portly, rather prosaic figures represented in frock coats. More usually however Rhind's bronze statues are characterized by a flowing composition and decorative effect of line. His equestrian statue of Colonel Light for example incorporates a

superb anatomical study of a horse in which the close definition of form is complemented by broad planes of drapery that flow over the rider. Likewise in the almost identical composition of the Scots Greys Monument in Edinburgh (Pl.121), Rhind achieves a commendable harmony of mass, line and realistic detail.

The Scots Greys Monument introduces an aspect of Rhind's work that occupied much of his time in the early twentieth century, the sculpting of war memorials. Most of these exhibit the stylistic features evident in his earlier works. On the Mound in Edinburgh, for example, a soldier of the Black Watch leans on his rifle in an easy, natural pose and the intricate rendering of his costume does nothing to interfere with the clear lines of the composition as a whole.²⁷ The freestone figure at Prestonpans (Pl.122) rests in a similar manner but in that work angular carving of both flesh and fabric detracts from the fluidity of line and the effectiveness of the composition. Such features characterize all of the sculptor's carved work of which the Prestonpans War Memorial and Robert Burns at Montrose are typical. In the Burns, an interesting and potentially effective composition is stultified by the hard-edged nature of the chiselling. Even Rhind's small scale studies such as his funerary medallion to William Young in Warriston Cemetery, Edinburgh, are characterized by such a sharp manner. Acute linear definition of Young's features invests the sitter with a rather harsh physiognomy.

Such criticism is equally applicable to Rhind's memorial to the Kings Own Scottish Borderers on the North Bridge in Edinburgh, a monument that was erected in preference to a scheme for sculptural decoration of the bridge proposed by Pittendrigh MacGillivray.²⁸

That incident virtually mirrored an earlier episode of rivalry between the two sculptors which had occurred when MacGillivray had submitted a design for a joint memorial to the Coats brothers for erection in Paisley. His plan had been rejected in favour of work by Birnie Rhind. It would appear that in the early twentieth century the two sculptors were in constant competition with each other and the fact that Rhind's sculpture proved more acceptable to the traditionally conservative taste of Scottish patrons highlights the essence of Pittendrigh MacGillivray's work, his individual progressive style.

1. P. MacGillivray, 'Sculpture, Nationality and War Memorials' (Typescript, E.C.P.L. Fine Art Department), p 35.
2. Pittendrigh MacGillivray's work is studied in detail in Chapter Eight.
3. These were for statues of James Carmichael, 1872; Adam Black, 1877 and Robert the Bruce 1879. In addition he received in 1871, commissions for four statues for the Scott Monument. These represent Baron Bradwardine, The Glee Maiden, Hal o' the Wynd and Flora McIvor.
4. Hutchison executed statues of George Buchanan, King Charles I and John Knox for the Scott Monument in 1881. An account of the allocation of commissions in 1881 is contained in the E.T.C. minute book 1879-1887, June 1881, pp 298-299.
5. However when Hutchison does achieve compositional and stylistic harmony of portrait and base the result is exceptionally good sculpture. Sir James Falshaw (Pl.90) provides a fine example; an unusually vivid portrait is skilfully offset by several deep loops of soft drapery.
6. Throughout the nineteenth century small, profile relief portraits were a favourite adornment for the gravestones of members of the upper classes. In the later decades the popularity of a simple profile head declined to be replaced by a larger, more fully modelled portrait in a roundel. Sculptors such as Steell and Brodie frequently executed the smaller variant of this type of work; those who came to prominence later in the century, such as the Stevenson brothers, W.B. Rhind and Hutchison were responsible for many of the larger medallions. Hutchison's are particularly individual both in the deep relief carving of the head and the series of concentric circles carved in varying depths which emphasize the circumference of the roundel.
7. Such stylistically ambiguous drapery coupled with recognizable if not strongly individual portraiture and conventional compositions, characterizes Hutchison's portrait statues; none are striking studies. Rather they represent a final stage of what may broadly be called the neo-classical style in sculpture.
8. Lawson most probably visited Paris on his way to or from Rome in 1861/1862. He is not known to have made a further visit to the Continent but he was resident in London from 1866 and would have seen the work contemporary French sculptors exhibited at the R.A. In Scotland the work of such French sculptors as de Rudder, Paul Dubois and Rodin was shown regularly at the R.G.I.F.A. from 1892 and in Edinburgh, Rodin exhibited at the R.S.A. from 1902. Although such exhibits influenced the work of

some younger sculptors such as Pittendrigh MacGillivray, W.H. Paton and H.S. Gamley they had little effect on the style of Lawson's contemporaries who lived in Scotland.

9. Stanton worked as a designer and modeller for the silversmiths Elkington and Jackson until the early 1850s when he was sent on a study tour to Italy. It seems most probable that his experience of Italy inspired his interest in sculpture and that he first began to practise the art when he settled in Edinburgh in 1855. For further details see *infra*, A Biographical and Descriptive Catalogue, Clark Stanton.
10. The work of the younger brother William Grant Stevenson is discussed *infra* pp. 162-164.
11. The identity of the sitter is unknown; the work is in Glasgow Art Gallery.
12. George Buchanan and John Knox also provide slight variations. Buchanan is wrapped in a bulky, fur-trimmed jacket and Knox's beard cascades over the base.
13. One late bust, that of Bailie Daniel Mearns, suggests that Stevenson made further exploration of the decorative possibilities of costume but ultimately he seems to have rejected such an approach. Disappointingly in his final years he reverts to the more traditional manner of bust portraiture.
14. The competition, held in 1878 was won by W.G. Stevenson and in second place was his brother D.W. Stevenson.
15. The statue represents The Dougald Crater.
16. The work was erected in St. Giles Cathedral, Edinburgh in 1895.
17. The work which is plaster was sculpted in 1883 for the Royal College of Physicians, Edinburgh.
18. In order to accommodate the volume of drapery contained in such a combination of dress, the base is proportionately larger than that of the earlier work.
19. Instead of a display of classicizing drapery exposing an unobtrusive shirt and jacket the outer drapery is pulled into the broad, flat planes suggestive of a jacket. In the centre an intricately carved lace cravat rises from low on the base and provides a fine focal point of *naturalism* as well as drawing attention into the vivid portrait.
20. The marble medallion was exhibited at the R.S.A. in 1891/1892. It is now at Dr. Guthrie's Boys School, Edinburgh.
21. 'Some Scotch Statues of Burns' Burnsiana (Paisley; Gardner, 1892), vol. I, p 102.

22. It should be noted however that the designs of D.W. Stevenson (Pl.110) and C. McBride (Pl.111) placed second and third respectively in the competition, featured similar drapery, a fact that suggests W.G. Stevenson was not initiating a development as much as reflecting one stage in the evolution of sculpture taste. What distinguishes Stevenson's design from the other competition entries is Burns' relaxed pose and the easy, uncontrived composition it helps to create.
23. In 1881 he carved two small statues of The Abbess and Caleb Balderstone for the Scott Monument. For the facade of the S.N.P.G. he sculpted figures of Alexander III and Bishop Gavin Douglas.
24. Stevenson was a freemason, a member of the Grand Lodge of Scotland, a factor that undoubtedly influenced his selection as sculptor of a series of six portrait busts of Master Masons. The works, which represent Archibald Campbell, Charles Dalrymple, James Hozier the Eleventh Earl of Haddington, Charles Maule Ramsay and Lord Saltoun were all executed between 1885 and 1907. They are characterized by a dull stylistic and compositional uniformity. Even allowing that the inclusion of the sitter's badge of office and other paraphernalia of his rank may have been a stipulation of each commission, the works lack imagination both in design and portraiture.
25. For more detailed information on this subject see Chapter Nine.
26. Scotsman 16 March 1900, p 6, col. 8.
27. Rhind's principal rival in the field of war memorial commissions was Henry Snell Gamley whose style differed significantly from that of Rhind. While Rhind represented men in full battle dress Gamley usually sculpted allegorical female figures.
28. For further information on this subject see Chapter Eight.

CHAPTER EIGHT

PITTENDRIGH MACGILLIVRAY

One of the sculptor's own statements serves to introduce J. Pittendrigh MacGillivray,¹ the fiery radical who was the most prominent personality among Scottish sculptors of the late nineteenth century. Writing in 1925 he declared passionately

"I don't get any commissions because I want to do the work in my own way - and take my own time to it - the time I find necessary to make things the way I want them. The result is a tendency to tell the mob to go to Hell." 2

Although the remark is characteristically extravagant it is not greatly coloured by exaggeration and it epitomizes MacGillivray's attitude both to his art and to patronage. It should however be noted that in the reference to his failure to win commissions the sculptor does not remind his reader that this had been a recent development nor that he was in his seventieth year when he penned his complaint. Up to that time he had enjoyed a flourishing practice in a career that had already spanned fifty-two years since his first known work, a monument to the Reverend Thomas Guthrie (Pl.123) was erected in 1873.³

Generally the art historian suffers from a lack of material but in the case of MacGillivray this is not so. For posterity he made a photographic record of his work in sculpture which is now deposited in the Aberdeen Art Gallery; he annotated *forty-seven sheets of sketches*,

now in the National Gallery of Scotland and compiled thirty-eight volumes and boxes of information about his life and work. Deposited in the National Library of Scotland these include copies of manuscript and typescript correspondence with eleven of his friends⁴ as well as press cuttings, photographs and memoranda relating to his work.

MacGillivray was an artist in the complete sense of the word. In addition to his output in sculpture he worked as a painter (particularly in the 1880s) and wrote poetry in the Scottish vernacular. A notable feature of his poetry was his concern with presentation: his two published volumes Pro Patria and Bog Myrtle and Peat Reek were printed privately and restricted to three hundred autographed copies. MacGillivray also designed his own house and studio, Ravelston Elms, at 41 Murrayfield Road, Edinburgh.⁵ The most notable feature of the project which was completed in 1896, was the adaptation of the studio for the production of large scale sculpture; it incorporated a sufficiently large entrance to enable him to wheel his monumental works out into the open to see what effect they would have outdoors.

MacGillivray was born at Port Elphinstone, Inverurie in 1856, the eldest son of a mason sculptor William MacGillivray. About 1868 the family moved to Edinburgh where in 1869 MacGillivray was apprenticed to William Brodie. On the expiry of his apprenticeship he moved to Glasgow where he worked in the studios of James Steel and John Mossman and was closely involved with the Glasgow Boys before returning to Edinburgh in 1893 where he settled for the rest of his life.

The Early Years in Glasgow

MacGillivray himself attributed at least a part of his competence to the type of training he received first under William Brodie and later in the studios of James Steel and John Mossman in Glasgow. A description of MacGillivray's career, one seemingly written in consultation with the sculptor, recounts that as a student he

"did not require to discipline himself to the timid bourgeois tuition of any school of art, for whatever training he received was from the example of individual men who were artist - craftsmen... MacGillivray learned to interpret his ideas under the tutelage of men not far removed from the masters in the medieval Guilds." 6

After assisting John Mossman on such Glasgow statues as Thomas Campbell and David Livingstone, MacGillivray left his employment and, in his own words, made "my own professional start... in Glasgow in 1882, when I opened a studio with about £5 in cash to my credit."⁷ Of the commissions that served to supplement his £5 during the first four years of his independent practice, only one has been traced, a portrait bust of General Gordon.⁸ One further work, executed in 1881, should be noted. It is a bronze medallion of James Crawhall who was a leading member of the group of painters known as the Glasgow Boys.⁹ This early portrait suggests that MacGillivray had more than a passing acquaintance with the painters who formed the Glasgow school, from as early as 1881. His involvement with the school dominated his life throughout the 1880s and early 1890s and indeed continued into the twentieth century.

About the same time MacGillivray seems to have come under the influence of the architect Charles Rennie Mackintosh,¹⁰ with whom

he collaborated on a monument to Alexander McCall in 1888. The work is an elaborate Celtic cross carved in granite into which is set a bronze portrait medallion of McCall. The base of the monument is signed by Mackintosh and the medallion, a fine, frontal portrait modelled in low relief is stamped with the acanthus motif that the sculptor frequently employed in signing his work.

Portrait medallions such as that of McCall comprised a large part of MacGillivray's oeuvre prior to 1895. Many were studies of Glasgow school artists and in the same period many other followers of the movement had their features recorded in portrait busts by MacGillivray. Between 1881 and 1896 he executed at least eight portraits of members of that circle including those of Macaulay Stevenson, Stuart Park, George Henry, Sir John Lavery, Sir James Guthrie, James Crawhall, W.Y. MacGregor and E.A. Hornel.¹¹ One of these studies, a head of George Henry is recorded by MacGillivray as "one of the first things which drew notice to my portrait works - mainly by what John Gray of the National Gallery here, [Edinburgh] said of it."¹² Gray must have been one of MacGillivray's few friends in Edinburgh art circles in those years. In common with other members of the Glasgow movement the sculptor regarded art in the east of Scotland as conservative, bourgeois¹³ and constrained by the conventions of the R.S.A. MacGillivray's outspoken nature, not to mention his contributions to the Scottish Art Review, the propaganda magazine of the Glasgow circle, had rapidly established the sculptor as one of the most relentless critics of Edinburgh art and artists. In 1891 a step towards reconciliation of the factions in the west and east was taken by the Glasgow painter James Guthrie when he made

a major contribution to the R.S.A. exhibition and in the same year he was elected A.R.S.A.¹⁴ In the general easing of tension that followed MacGillivray was elected A.R.S.A. the following year and in 1893 presented his diploma piece, a bronze bust of the Reverend Monsignor Monro.

Bust Portraiture in the 1880s and 1890s

MacGillivray's bust of Monro forms part of a coherent group of bronze portrait busts and heads of male sitters including those of the Glasgow Boys that MacGillivray modelled between 1885 and 1895.

In many of these works the sculptor explores aspects of composition and technique to which he was to return frequently in his later studies particularly the relationship between the head, the base of the bust and its socle.^{14a} In two early studies, those of George Henry and E.A. Hornel (Pl.124) and to a considerable degree in his portrait of Monro, MacGillivray finds his solution in eliminating the base and in effect modelling only a head which rests directly on its socle. As a result, attention is concentrated on the portraiture which in each case is a closely modelled, highly finished, forceful expression of personality. One further work, a posthumous portrayal of Alexander McGrigor (Pl.125) displays similar technical characteristics although the portrait itself appears a little less incisive; such a feature can be attributed to the fact that the bust was not modelled from life.

In the McGrigor study MacGillivray once again explores the

compositional unity of the component parts of a portrait bust. He attempts to relate the base to the socle by a one dimensional representation of the sitter's shoulders and chest and by inserting a bronze relief on the attenuated socle. Examining another possibility in his bust of Thomas Carlyle, the sculptor utilized the basic herm shape; the work is left undraped and the rather severe study is relieved only by the textured effect of the base which demonstrates a similar modelling technique to that apparent in the head. The portrait is a scrupulous representation of Carlyle in which the subtle modulation of surface that MacGillivray used in sculpting Hornel and Henry is replaced by freer handling and a more linear description of the features.

Such an emphasis on surface texture increased notably after the sculptor's visit to Brussels in 1893.¹⁵ Even in the finished state his bust of George Reid (Pl.126) sculpted soon after MacGillivray's return from the Continent, is vibrant with the marks of the sculptor's fingers and modelling tools.¹⁶ Moreover in the prominence given to diagonal line in these busts they introduce a compositional pattern to which MacGillivray was to return in a series of female portrait studies that he executed almost twenty years later. One further work modelled in the early 1890s, George Walker, though in some respects mundane, sets a precedent for a group of marble busts that MacGillivray carved at the turn of the century and a small number of bronzes sculpted towards the end of his life, in its frontal pose and carefully modelled dress.

As well as in his male portraits, the influence of continental sculpture is evident in studies of female sitters that MacGillivray

made soon after his return from Brussels, particularly his Ein Elfchen¹⁷ (Pl.127) and the Gipsy Girl. In the wide eyed Ein Elfchen the sculptor has captured both the spontaneous vitality and the naïveté of childhood which is enhanced by the rough finish of the small base that is pushed only sketchily into shape. The modelling of the base of the Gipsy Girl is finished to a higher degree which in its turn complements the slightly untrusting sophistication of young womanhood that is so brilliantly evoked in the portrait. Both pieces are examples of a type of work that was to predominate in MacGillivray's oeuvre after 1903. Such studies are frequently endowed with an allegorical title and represent female sitters with whom the sculptor felt a considerable spiritual affinity or with whom he enjoyed an affectionate personal relationship. One such person was Hannah Findlay (Pl.128) of whom he carved an attractive and imaginative profile relief in marble that was framed in walnut with ormolu and enamel decoration. It is a decorative and original composition in which Hannah's flowing tresses overspill the inner confines of the frame at each side and invest the work with a greater sense of movement and rhythm than is generally evident in relief portraiture.

Portraiture in Marble

The study of Hannah Findlay was not MacGillivray's first marble portrait; although the majority of his earlier work had been in bronze he had executed at least four busts in marble prior to his study of Hannah.¹⁸ His earliest dated marble work, a bust of Sir

James Robertson (Pl.129) incorporates a highly unusual composition in which an unorthodox representation of Robertson's dress is slashed horizontally across the chest by the band of his judicial robes. An imaginative arrangement of these flows in a widening sweep from a clasp on his right shoulder and curls around an attenuated socle. Similar treatment of the socle characterizes MacGillivray's earliest known marble bust of a woman, Mrs. John Tullis.¹⁹

MacGillivray's outstanding work in marble is his bust of the Tenth Marquess of Tweeddale (Pl.130) which was carved in 1904. In that work he achieved rather magnificently the overall compositional unity which he sought in so many of his busts. Both the base and the socle are completely enveloped in the luxurious cloak of a Knight of the Garter with an additional decorative touch provided by its ribbons tied at the neck. A delicately chiselled and perceptive portrait completes the bust. In comparison the other marbles that form a chronological and stylistic unit with the Tweeddale appear more ordinary. The sitters are all represented in everyday attire and the works incorporate distinctive features apparent in both MacGillivray's earlier and later busts. As an example, in J. Bell Pettigrew the band of the sitter's academic robes is run across the chest, an element strongly reminiscent of the Robertson bust. Moreover in the third Marquis of Bute's portrait the angularity and incisive vertical folds of his jacket resembles MacGillivray's handling in his earlier bust of George Walker and even more closely anticipates the modelling in the group of bronze portraits of male sitters that he was to execute twenty years later.

Statues and Monumental Groups

It seems probable that the substantial increase in the use of marble for his bust portraiture at the turn of the century resulted from a number of commissions for larger works in stone that MacGillivray had received in the 1890s for six freestone statues of George Buchanan; William Dunbar; David Hume; John Hunter; Sir Henry Raeburn and John Dalrymple, the First Viscount Stair for the facade of the Scottish National Portrait Gallery in Edinburgh. Of these statues one, that of William Dunbar, (Pl.131) is markedly superior to the others. Robed in a long and hooded habit Dunbar stands easily in his niche, a powerful yet sensitive figure. MacGillivray's delicate carving of the poet's features fully complements the elegant, flowing lines of the robe and the careful arrangement of the hood that rests about the shoulders. A similar affinity with his subject animates MacGillivray's study of Sir Henry Raeburn: the work conveys both Raeburn's sensitivity and his strength. In comparison, the sculptor's representations of Buchanan, Hume, Hunter and Viscount Stair lack the inspiration his empathy with Dunbar and Raeburn had provided.

MacGillivray's best statues were invariably those of artists with whom he felt a close bond of creative sensibility. The division can be applied not only to his works on the Portrait Gallery but also to the sculptor's free-standing portrait statues. The vitality of both his Robert Burns (Pl.132) and Lord Byron derives to a considerable extent from the sculptor's identification with the artistic personalities of the subjects, a feeling he did not have for

John Knox, William Gladstone and the Third Marquess of Bute, the the subjects of his other monumental figures. In particular his Burns at Irvine is an outstanding, individual study which was hailed by MacGillivray's contemporaries as a departure from the conventional representation of the poet. With reference to the Burns one critic could even write that MacGillivray "penetrates to the heart of subjects interpreted already in a trite, insincere and unintelligent manner" and that "he reveals Burns to us as a lonely, isolated soul striving to create and suffering immeasurably in the creation... In looking upon the Burns we cannot determine whether to pity Burns and suffer with him, or to admire in him man's infinite capacity for suffering."²⁰ The Burns commission was particularly dear to MacGillivray and he was considerably annoyed by his patron's wish that he modify his original design for the monument. All his life he retained his confidence in the superiority of his first design and forty-two years after the statue had been erected he emphatically annotated his original sketch for the monument with the comment "my best expression of the character."²¹

The intensity of MacGillivray's Burns statue also pervades to a considerable extent, his statue of Byron which represents the poet as a noble and heroic figure. MacGillivray's own comparison of the two works claims that "the Burns statue is better than the Byron. Burns is from my own fingers throughout - the Byron is only a second-rate enlargement of my original, small scale model, by another hand."²² Although he failed to do justice to the workmanship of A.J. Leslie,²³ in his statement MacGillivray revealed his belief that an artist should complete every part of a work himself and that no stage should

be entrusted to another person. One of his proudest achievements lay in the fact that no hand but his own worked on the nine figures that comprise his national monument to William Gladstone (Pl.133).

On the unveiling of the memorial an article written in consultation with the sculptor reported that "each figure has been done direct from the living model; nor is any one of them an enlargement by assistants... every finger mark... is the specific work of the artist himself."²⁴ This is a remarkable accomplishment in a monumental group which includes eight life size figures and a 9'6" portrait statue. The statues are arranged pyramidally; on the lowest level two naked boys drape a scroll across the base of the monument. On the outside of the youths and slightly above them, two magnificently draped female figures Eloquence and History, laterally frame the monument. On yet another level statues representing Fortitude, Faith, Measure and Vitality support the pedestal on which stands the monumental figure of Gladstone. Gladstone is seen through the medium of his noblest moment, the statesman not the politician; he stands as it were on a lofty throne with the images of his Muses grouped around him. If the portrait statue itself seems a little staid in comparison to MacGillivray's Burns, Dunbar and Byron, ample compensation can be found in the inventive design of the monument and the vitality of the other eight figures.

Some Smaller Pieces, 1904 - 1920

Stylistically the allegorical figures on the Gladstone monument resemble a series of bronze and plaster female heads modelled between

1904 and 1913, the years in which MacGillivray was working on the monument. Indeed these female busts carry on until the 1920s. All reflect the sculptor's renewed acquaintance with continental sculpture which was the result of a second visit to Europe in 1903 and which included Rome, Florence and Brussels. Moreover most of the busts executed between 1904 and 1920 were representations of female sitters with whom the sculptor enjoyed an affectionate relationship. Many of them were modelled from his daughters Erhna and Erinna (known as Ina), his close friend Lady Margaret Sackville and the Findlay sisters, Hannah and Florence. The majority of these busts are arranged around a basic pattern in which the head is turned upwards and distinctly to one side; it is supported by an attenuated base that tapers from the shoulders. Many of the works in this group such as Erhna, Atlanta and Lady Margaret Sackville which were modelled between 1908 and 1913 are uniform in composition. Over the right shoulder flows a light drape which plays along the perimeter of one side and the lower edge of the base creating an impression of diagonal line.²⁵

Busts executed between 1914 and 1920 do not exhibit such a marked uniformity of composition. La Flandre (1915) (Pl.134) and St. Thenew (1915) are both less attenuated studies and are undraped. The base of St. Thenew is completely bare and smoothly finished, relieved only by the irregularity of its outline; La Flandre is decorated by several sprigs of laurel leaves modelled in very high relief entwining the base. Moreover in a study executed in 1916²⁶ MacGillivray reverts to the rough finish evident in many of his earlier portraits of male sitters such as that of Sir George Reid.

A similar technique is utilized again in his 1915 bust entitled Wife of Flanders (Pl.135); the work is a poignant study of an unknown sitter who was the model for several of the busts executed between 1913 and 1920.

Friends and Models

The selection of models for his allegorical and narrative subjects, was a matter to which MacGillivray devoted much thought and care. Moreover he did not find a model he deemed appropriate for the figures of Eloquence and History on the Gladstone Monument until three years after he had been awarded the commission. The ideal sitter for these figures, Edna Stark, was eventually encountered in 1907 working as a waitress in Patrick Thomson's tearooms in Edinburgh.²⁷ As well as attending sittings over a period of two years for the Gladstone statues, Edna Stark was induced to pose for bronzes of Cleopatra, Anna Pavlova and for the figures in a group entitled the Country Girls. The sculptor was less fortunate in his quest for a model for a bust of Sappho. A sketch for such a work is in the National Gallery of Scotland and on the mount is inscribed in MacGillivray's hand

"Design for a bust of Sappho, which I for long hoped to carry out in marble...partly I could never find a model of the right efulgent and intellectual type. Mrs. Callender of Cramond in her youth must have been it - at least the only I ever met." 28

Moreover MacGillivray attributed at least a part of the success of the Wife of Flanders to the fact that "it was done at a very happy time from a very sympathetic model."²⁹ One further comment that

the sculptor made about the Wife of Flanders illuminates the importance that he attached to friends whom he felt truly appreciated his art. Concerning the work he wrote to Gordon Bottomley that it was "a pleasure... to think of two such spiritually understanding people as Lady Margaret Sackville and yourself having copies of it" and of course he was "always pleased to favour people of the right instinct."³⁰ Such was the case when he designed a book-plate for Miss Mary Dove whom he considered "had a very beautiful and sympathetic nature with a kind sweet humour."³¹

Not only was MacGillivray prepared to do personal favours for those in whom he detected the 'right instinct' but he was willing to exert his influence on their behalf. A little known sculptor Frank Taubman³² was favoured in this way when MacGillivray attempted, at the cost of considerable effort on his part to have him elected head of the sculpture Department at the Edinburgh College of Art in 1928³³ and later in helping him to obtain work from the Scottish architect James B. Dunn³⁴ MacGillivray's trust in Taubman was considerable. Late in life when his health was failing it was to Taubman that he delegated the job of making the arrangements to have some of his work cast in London.³⁵ Such a move is a radical departure for a sculptor who had always been adamant in the belief that an artist should supervise every stage of his work himself. Even when MacGillivray was in his seventieth year and feeling burdened by the Marquess of Bute Statue commission he declined assistance. Writing about that project in 1925 he hopes soon to "be free of the big statue that holds me by the leg" though even then he could not "risk the care of it to any one."³⁶

Aspects of his Technique

MacGillivray's statement about the Bute statue was consistent with the opinion he had in earlier years expressed in relation to his Gladstone and Burns monuments and his attitude applied equally to his smaller studies. Remarks that he made about two of these smaller works, his Wife of Flanders and the bust of George Reid provide an insight into at least one aspect of his technique. Of the Reid bust he wrote "it was done in wax from life at one sitting of an hour and a quarter."³⁷ He explained in greater detail that the Wife of Flanders

"was the work of three sittings of about two hours and a half each - Friday forenoon, afternoon, and Saturday forenoon; and then left untouched. Indeed, that class of technique - a kind of handwriting - must not be retouched. It must be left in a state of unmodified vital touches."

He concluded that he thought it was his "best work of that size."³⁸

War Memorials

One further point of interest pertains to MacGillivray's Wife of Flanders. The work was sculpted, as was his La Flandre, as an expression of conscience in the early years of the First World War. In addition, the sculptor organized an exhibition of art in aid of Belgian relief in 1914 and after the war he prepared at least two designs for war memorials. He did not receive commissions to execute either of these works and one is known only by a sketch of two figures representing a wife and a mother that is in the Print

Room of the National Gallery of Scotland.³⁹ A model for the other which is entitled Pietà is in the Aberdeen Art Gallery. The work is a two figure group representing a mother and son in which the mournful lines of the mother's body are continued in those of her dead son lying across her knees.⁴⁰ Lady Margaret Sackville aptly described the study as embodying "that side of warfare which the stereotyped war memorials, scattered so lavishly and unmercifully throughout the country invariably ignore."⁴¹ Such a sentiment could have been from the pen of MacGillivray himself.

The sculptor's personal view of his art is recorded in a lecture, Sculpture in Scotland which he delivered to the Edinburgh Architectural Association on 22 November 1917.⁴²

MacGillivray warned that war memorials "should not be the product of an immediate outburst of foolish extravagance and jingoistic enthusiasm" and advocated that none be erected until "mere realism of matter and incident" became "transmuted into poetic symbols and expressions of psychological value and ennobling effect." It would appear that he found little support for his opinion that "it would be a good thing if no public war memorials were commissioned until at least 10 years after the victory" and for his suggestion that "The hurly-burly must be done and the sky clear of the smoke of battle before the ideal can be seen and the glory transmuted into terms of noble sculpture." Unfortunately he was correct in his prediction that if there was "haste and urgency and vain glory at work" the country would be "certain to get an incubus of uniformed figures and up-to-date snapshot incidents far removed from... such allegory as, by spiritual virtue, shall remain a lasting source of human and historical interest."⁴³

Scottish Nationalism

In his lecture MacGillivray also made a number of remarks on the subject of Scottish nationalism. All his life he remained a passionate supporter of the cause and his fervent nationalism overlapped with his attitude to sculpture in Scotland. In 1917 he lamented that Scotland was "still without Sculpture in a national and characteristic sense" and deplored what he described as "the wretchedly neglected condition of sculpture in Scotland." In continuing he complains that

"the capital of Scotland, the once boasted Modern Athens has been allowed...to lapse into a suburb of Octopus London. That London which as magnetically draws within its gates those throughout the island who have talent, that it is almost held a certain mark of the second or third-rater for one to remain in his native place and endure in the capital of his country the stigma of being ticketed 'local'." 44

Some years after he delivered his lecture, and more heatedly he vented his feelings on the subject to Jessie Anderson declaring that he had "done some work as fine as Rodin, in Scotland" but that in the eyes of the people he was "only what they style-'a local sculptor. damn their fat heids."⁴⁵

Just as he deplored the tendency of Scottish sculptors to migrate to London, MacGillivray was strongly opposed to English artists accepting commissions in Scotland. In his 1917 lecture he declared that he held "the ordinary Englishman alien to the land of... [the] Highland Clans and of Burns and Scott." In his opinion they could not write poems, design buildings or sculpt memorials for the Scots race and he could not see why "Scotsmen should quietly acquiesce in

the overlapping upon our country (the land of a nationally consolidated people) which takes place from the other side of the border."⁴⁶

In support he cited John Flaxman's statue of Burns⁴⁷ as "a very good example of the futility of employing an alien artist in a case of national character." He considered that "it would be difficult to conceive anything more unlike Burns than this rigid, mummy-looking statue." Such a work "might do for an English Henry Kirk White but not for the turbulent, sympathetic democratic genius" of Robert Burns: "Our national monuments, - English, Scottish, Irish and Welsh, each after the character of its people... must be our very own."⁴⁸

Notwithstanding this, MacGillivray felt no hesitation in accepting the commission for the Bute memorial in Cardiff - though no doubt the family's origins in and continuing connections with Scotland would have stilled the prickings of artistic conscience in this case.

That MacGillivray had not totally reconciled his views on nationalism in art with his ideal in sculpture is further demonstrated by a scheme he devised to adorn the North Bridge, Edinburgh with four decorative lampstands which incorporated at the base of each, one standing and two seated, undraped life size figures. His nationalism was in limbo as he explained "I meant to take charge of the commission and do one group. Jul. Dillens, Van der Slappen and Van Edt [?], great Belgian masters were each willing to undertake a group."⁴⁹ Although the City Treasurer of the day, Bailie Poland, strongly advocated the idea MacGillivray reports that it was "finally crushed by the local sculptors who were quite incapable of such work."⁵⁰ Frustrated in his grand scheme MacGillivray turned to

criticizing Birnie Rhind's war memorial that had been erected instead of his own work claiming that "the Bridge remains an artistic eyesore."⁵¹

MacGillivray's Personality

On at least one further occasion Rhind incurred the wrath of Pittendrigh MacGillivray. The incident occurred in 1928 when Rhind was the convenor and MacGillivray a member of the sculpture committee for the annual R.S.A. exhibition. "Influence in favour of a local man... acting through Rhind"⁵² prevented MacGillivray placing more than two works by his friend Frank Taubman in the exhibition: thwarted, MacGillivray penned in fury "Rhind is a pig of the most obtuse type."⁵³ Another contemporary, Henry Snell Gamley did not escape MacGillivray's temper either. When Gamley received a commission to sculpt a bust of Charles Murray, MacGillivray remarked that "Charlie Murray is having his bust done by a mutton head of a Sculptor here."⁵⁴ Somewhat ironically, in 1918 it was Rhind and Gamley who supported MacGillivray's protest against the nomination of the architect Sir Robert Lorimer A.R.S.A. for full membership of the R.S.A. on the ground of "practices outside the recognized etiquette of his profession"⁵⁵ in dealing with commissions for sculpture.

Rhind, Gamley and Lorimer were just three of many who were at some time on the receiving end of MacGillivray's quick temper and critical nature. Nor was MacGillivray afraid to challenge official bodies and institutions. In 1917 he maligned the Trustees of the

National Galleries of Scotland for not spending a due proportion of the £3000 a year at their disposal on sculpture.⁵⁶ In addition the public criticized the policy that no work by a member or associate of the Royal Scottish Academy could be accepted for the national collection until five years after the artist's death. In 1922 he poured scorn on the Academy in a poem Anent the Scots Academy which was published in a volume of his works entitled Bog Myrtle and Peat Reek. In particular the last lines of the poem were unequivocally critical:

"Come painter lads and sculptors too
 And architects ye little crew
 We'll practise Art wi' less adoo,
 Anent the Scots Academy:
 And politics o' baith the Schools
 East and West, West and East -
Politics o' baith the Schools;
 that vex the Scots Academy.
 We'll cast aside the wretched strife
 For ranks and place that's now so rife;
 We'll vow for ART a better life -
 And damn the Scots Academy." 57

Almost certainly the sculptor's outspoken nature cost him a knighthood⁵⁸ and was a significant factor in his defeat in the 1932 election for Rector of Edinburgh University. After the election he admitted that most of the University Court were probably aware that he was "known as rather a disturber of the peace."⁵⁹ MacGillivray's own analysis of his defeat⁶⁰ throws further light on the matter as it reveals that the issues of Scottish nationalism and Home Rule formed a major part of his campaign policy. Characteristically he concluded that he was glad that an article in which he had criticized the university had been published before the result of the election had been declared.

The Final Decades

Although MacGillivray's involvement with Scottish nationalism continued and even intensified in the 1920s and 1930s his output of sculpture declined steeply in those two decades. The sculptor's own comprehensive notes on his work make no reference to any project that he began in that period and only four works executed after 1920 have been traced. Two of these are identical busts of the architect Sir Robert Rowand Anderson (Pl.136), one is a funerary monument to Alexander and Jane Allan and the fourth is his statue of the Third Marquess of Bute erected in 1930.

His busts of Anderson, dated 1924 and 1925 are akin stylistically to his 1915 study of Douglas Strachan and his 1920 portrait of Skeoch Cumming and apart from the change of medium to bronze none of these works shows a significant development from the group of marble portrait busts of male sitters MacGillivray sculpted at the turn of the century. Each is a strong and distinctive portrait with the head turned to one side and the folds of the drapery deeply modelled in a precise and vertical linear arrangement.⁶¹ Just as the sculptor's late busts echo some of his earlier work so is his statue of the Marquess of Bute retrospective. In concept, composition and execution it is almost identical to the Gladstone of 1913.

Only one work is recorded by MacGillivray after 1930. It is a final triumphant statement, a magnificent monument erected to Alexander and Jane Allan (Pl.137) in 1937, the year before MacGillivray's death. The only other reliefs that approximate to either the size or elaborate design of this work are those erected

to Peter Stewart and Dr. Peter Lowe almost fifty years earlier.⁶²

Of the three works the Allan monument is the boldest in conception with two life size semi-draped figures framing a classical pedimented niche which contains a double portrait medallion of Alexander Allan and his wife Jane. The whole composition is framed by the magnificent wings of each figure which extend considerably beyond the plane of the relief.

It seems certain that the Allan monument was designed and modelled several years before it was erected. It does not seem possible that in the final years of his life MacGillivray would have had the strength to undertake such a major commission. From 1920 his correspondence contains frequent references to his advancing age as well as his failing health. MacGillivray himself acknowledges these facts in a 1925 letter to Jessie Anderson, writing poignantly that

"on Saturday first I enter my seventieth year, and the clouds over this place are now too dense, I think, ever to clear again. 3 years now without a commission, and only one sale of a small bronze, in the last six months. Things will never turn for me again." 63

As MacGillivray came to accept that his career as a sculptor was almost at an end he turned his attention to organizing exhibitions of his work and to improving documentation of his life and sculpture. At first he contemplated writing his autobiography⁶⁴ but then modified his plan and suggested to Jessie Anderson that she write an article on his life. She declined his request because of the difficulty of getting such material published. But the sculptor was persistent and in November 1925 he jubilantly informed her that he had written "to Sir Robert Bruce, Editor of the Glasgow Herald - asking

him if he would care to have an article on... [his] work in Verse and sculpture"⁶⁵ and that the door seemed open if she would care to write such an article.

In his subsequent correspondence with Jessie Anderson MacGillivray provided her with much biographical information about himself and his family but the proposed article does not appear to have been published in the Glasgow Herald. It seems probable that the task was never completed because six years later in 1931 MacGillivray broached a similar plan to Gordon Bottomley. He wrote

"I have been wondering a little lately how you would take the idea of writing an Introduction to a large quarto vol: of 50 Plates from my works:- the Introduction of a biographical character, with expository remarks on the works reproduced... For myself, I do not care if I do not make a penny by it. I mainly want it to demonstrate my position in the history of Sculpture in Scotland." 66

Once again MacGillivray's idea met with a negative response which he shrugged off with the reply that the project was "somewhat in the air and may never come into being" but concluding that "as far as Scotland and sculpture are concerned, I think such a work of recognition is due to me."⁶⁷

As well as encouraging others to write on his life and work MacGillivray set about organizing one man exhibitions of his sculpture during the late 1920s and the 1930s. The first one he arranged, to be held in Glasgow at the beginning of February 1926 was cancelled because of financial difficulties.⁶⁸ Two later attempts were more successful; in February 1927 an exhibition of his work opened at the galleries of Messers Alexander Reid and Lefèvre in West George Street, Glasgow and three years later an exhibition "arranged on somewhat

the same lines as the show held in Glasgow"⁶⁹ opened in Messers Parsons Gallery, 54 Queen Street, Edinburgh. With a limited number of exceptions the same works were displayed at both exhibitions, most were owned by MacGillivray and were for sale. Although no record of the sales that resulted from these exhibitions has been traced, the matter was of considerable importance to the sculptor. He was not a wealthy man and had communicated such a fact to Jessie Anderson when he wrote that all his life he had "pursued dreams and ideals, with the result that... [he had] realized some of these and quite failed to attain to any such Bank Account as would warm those winter days which befall at the end of every fairly protracted life."⁷⁰

In the light of such a statement it seems probable that MacGillivray's plan to publish a folio of his work with a biographical introduction was shelved on financial grounds. The sculptor had to content himself with the lengthy note on his personality and work that Lady Margaret Sackville obligingly provided as a foreword for the catalogues of both the Glasgow and Edinburgh exhibitions. In content these forewords differed very little from an article Lady Margaret had written on the art of MacGillivray for the Scots Magazine in 1924. In each she expresses ideas about the sculptor's work that are sufficiently similar to his own beliefs to suggest that he either assisted in the writing or was at least consulted over the text.

Some of the most acute remarks about MacGillivray's work are contained in the Art Journal of 1898 where James L. Caw enthuses that MacGillivray

"brings a wider outlook, a more cultured intelligence, and a more forceful individuality to his task than any of his fellows. The characteristics of his work are fire and energy of conception, and he expresses his ideas with a vigour of style and an appreciation of decorative effect which are almost new in Scottish sculpture. His range of subject is wide, his treatment reveals a true understanding of the nature of the materials he works in, and his conception of sculptural motif is almost invariably appropriate."

Carr anticipated that "given the opportunities... MacGillivray may justly be expected to do memorable things."⁷¹

MacGillivray lived for eight years after his 1930 exhibition in Edinburgh and in that period he continued his preparations for posterity. He annotated ~~forty-seven~~ sheets of sketches, studies and designs that are now deposited in the National Gallery of Scotland and which were intended to supplement the photographic record of his work that he had taken and presented to Aberdeen Art Gallery. Moreover he compiled at least two comprehensive lists of his life's work in sculpture and employed typists who, under his supervision, made typescripts from his manuscript correspondence with eleven of his closest friends. Many of his letters to these friends were written in the last two decades of his life and they include much biographical information and contain a valuable record of his ideas on his own work as well as on sculpture in general. In addition the correspondence provides a fascinating picture of the fiery personality and somewhat unconventional attitude of a passionate artist whose life spanned eighty-two years and who bridged the nineteenth and twentieth centuries in Scottish sculpture.

CHAPTER EIGHT

FOOTNOTES

1. MacGillivray's opinions of both his own work and that of others are well documented in N.L.S., Acc. 3501, nos. 1-38. In future references in this chapter this source shall be referred to as N.L.S.
2. N.L.S., no. 10, p 104, P. MacGillivray to J. Anderson, 16 June 1925.
3. The Guthrie memorial (Pl.123) is the only known work that dates from MacGillivray's student days in Edinburgh. More significantly it incorporates a bronze portrait medallion which in the force of its expression anticipates the sculptor's later achievements in relief modelling, a form of work in which he far surpassed the attainment of any earlier Scottish artist.
4. These include Jessie Ann Anderson, Lillian Baird, Gordon Bottomley, Alice Callander, Jessie Patrick Findlay, Camilla Jebb, Ethel Colburn Mayne, Lady Margaret Sackville, Mary Symon, Frank Mowbray Taubman and Arthur Walker.
5. After MacGillivray's death in 1938 the sculptor Charles d'Orville Pilkington Jackson moved into the house and studio. The buildings are still in use today as a private residence.
6. A. MacGill, 'The Art of Pittendrigh MacGillivray', Common Weal Magazine, n.d., pp 215-218. (Bound article, E.C.P.L. Fine Art Department).
7. N.L.S., no. 10, p 24, P. MacGillivray to J. Anderson, 2 June 1924.
8. The bust of General Gordon is referred to as MacGillivray's first public commission in the obituary notice, R.S.A. Report, 1938, p 10. From two chronological lists of his works (N.L.S., nos.25, 27) compiled by MacGillivray one other work can be dated approximately to these years. It is a bust of Mrs. John Tullis about whom no information has been traced: it is possible that the bust was a commissioned work as from available documentation she does not appear to have been a friend of the sculptor.
9. Comprehensive accounts of the Glasgow school of painters are contained in D. Martin, The Glasgow School of Painting (London; Bell, 1897); G.B. Brown, The Glasgow School of Painters (Glasgow 1905) and the exhibition catalogue The Glasgow Boys (Scottish Arts Council; 1971).
10. For Mackintosh see D.P. Eliss, Charles Rennie Mackintosh and the Glasgow School of Art (Glasgow, 1962); T. Howarth, Charles Rennie Mackintosh and the Modern Movement (Glasgow; University Press, 1952) and R. MacLeod, Charles Rennie Mackintosh (Feltham; Hamlyn, 1968).

14a. In this respect, and also in his interest in surface and finish, MacGillivray indicates his awareness of Rodin. Also of significance is the influence of those English sculptors regarded as representatives of The New Sculpture, of whom H.E. Bates, Alfred Drury, Onslow Ford, Sir George Frampton, Hamo Thornycroft and W.J. Tonner exhibited regularly at Glasgow after 1888. Most specifically, MacGillivray's busts of female sitters sculpted between 1904 and 1920 conformed to a pattern that characterized such work by Tonner; the one-dimensional representation of the shoulders and chest of one such as Alexander McGrigor was a form popularized in Scotland by Onslow Ford; and the lateral figures on the Gladstone Monument have parallels in Frampton's St. Mungo group (1900) on Kelvingrove Art Gallery, and the more lively supporting figures at the base of Thornycroft's Gladstone Monument (1905) in London. Moreover, it should be noted that the common derivation of all these monumental figures is the work of Alfred Stevens. For further information on English sculpture of this period, and in particular the sculptors mentioned above, see M.H. Spielmann, British Sculpture and Sculptors of Today (London; 1901); L. Handley-Read, British Sculpture 1850 - 1914 (Fine Art Society; 1968) and E. Gosse, 'The New Sculpture' Art Journal 1894 pp. 138-142, 199-203, 277-282, 306-311.

11. References to all these works, many of which remain untraced, are contained in the lists MacGillivray compiled of his work N.L.S., nos. 25, 27.
12. Aberdeen Art Gallery, P. MacGillivray to Bate, 6 Jan. 1913.
13. "Bourgeois" was one of MacGillivray's favourite terms of derogation.
14. For a detailed account of the rivalry and reconciliation see Gordon, pp 166-168. It should however be noted that he is inaccurate in stating that "it was the habit of these men [the Glasgow Boys] to shun" (p 66) the Academy. Most of the Glasgow Boys, in particular, Guthrie, Henry, Lavery, MacGregor and MacGillivray, regularly contributed works to the R.S.A. exhibitions in the 1870s and 1880s.
- 14a. *See opposite page.*
15. MacGillivray's travels on the Continent are poorly documented. The only known reference to his 1893-1894 journey is in N.L.S., no 31, f.1, F. Taubman to P. MacGillivray, 8 June, 1921.
16. A similar effect is achieved in his marble bust of David Masson (1897) by leaving clear markings of the chisel.
17. This work is most probably the work referred to by MacGillivray (N.L.S., no.27) as Elfin Child.
18. These included Sir James Robertson (1881), Mrs. John Tullis (c 1884-1889) Mrs. Phoebe Traquair (c 1895) and an unknown man (s. A.R.S.A.).
19. Rather more conventional in composition is the sculptor's 1895 bust of Phoebe Traquair who is represented in a smock and close-fitting cap that nestles on the back of her head leaving part of her hair free to soften the outline of her face. Through its very simplicity the composition communicates qualities of both strength and delicacy, a combination that is a characteristic of MacGillivray's portraits of female sitters sculpted in bronze.
20. MacGill, pp 217-218.
21. N.G.S., Department of Prints and Drawings, D. 4007.
22. N.L.S., No.10, p 57, P. MacGillivray to J. Anderson, 27 Oct. 1924.
23. Alexander J. Leslie who modelled the Byron statue to MacGillivray's design was an English sculptor who worked in London in the first quarter of the twentieth century. He exhibited at the R.A. from 1901 to 1922 and is represented in the Walker, Tate and Manchester City, art galleries. His only known work in Scotland is the Byron statue.
24. Glasgow Herald, 18 Jan. 1917, p 4, col. 6.

25. MacGillivray occasionally varies the effect of these works by the addition of a spray of flowers or cluster of foliage. Such decoration is a marked feature of many of his busts modelled in 1914 and 1915. As an example, a flower that is only lightly delineated in very low relief and almost pictorial in effect, climbs over the base of Fiona.
26. A bust of an Unknown Woman in a hooded cloak, sold by Paul Coutts Ltd., Edinburgh 1976.
27. Information from N.G.S., Department of Prints and Drawings, unidentified press cutting.
28. Ibid., D. 4012.
29. N.L.S., no.12, P. MacGillivray to G. Bottomley, 6 April 1931.
30. Ibid.
31. N.G.S., Department of Prints and Drawings, D. 4010.
32. Frank Mowbray Taubman was an English sculptor born at London on 13 June 1868. As well as studying in London and Paris he was working at the Brussels Art Academy under Van der Stappen in 1893-1894 where he met MacGillivray. Taubman did not receive academic recognition and is represented in Scotland by a plaster bust of W.B. MacDougal (c.1895) in the Glasgow Art Gallery and the work he executed for the architect James Dunn, see note 34.
33. MacGillivray informs Taubman of this in a letter dated 12 March 1928; N.L.S., no.31, f.304.
34. Ibid., ff 55-81. Letters exchanged by MacGillivray and Taubman between November 1921 and June 1922 refer to commissions received by Taubman from James Dunn after MacGillivray had recommended him to the architect. They include three bronze allegorical female figures being the war memorials at Paisley, Greenock and Lockerbie; a private commission for a bronze panel; and a memorial for St. Kentigern Church (somewhere in the west of Scotland).
MacGillivray also helped the English sculptor A.G. Walker and in 1920 induced the Scottish Modern Arts Society to buy Walker's Sleep (N.L.S., no.13, pp 65-73).
35. Taubman refers to this in a letter to MacGillivray dated 8 April 1922; N.L.S., no.31, ff. 76-77.
36. N.L.S., no.10, p 127A, P. MacGillivray to J. Anderson, Oct. 1925.
37. Aberdeen Art Gallery, P. MacGillivray to Bate, 6 Jan. 1913.
38. N.L.S., No.12, P. MacGillivray to G. Bottomley, 6 April 1931.
39. N.G.S., Department of Prints and Drawings, D. 4019.

40. In composition the work closely resembles Michelangelo's Pietà.
41. Lady Margaret Sackville, 'The Art of Pittendrigh MacGillivray', Scots Magazine, vol. I, no.5, Aug. 1924, p 339.
42. A typescript of the text of the lecture is in the E.C.P.L. Fine Art Department. The typescript is entitled 'Sculpture, Nationality and War Memorials' and in future references in this chapter is referred to as MacGillivray.
43. MacGillivray, pp 4-7.
44. Ibid., pp 7-15. Words underlined are in capital letters in MacGillivray's text.
45. N.L.S., no.10, p 72, P. MacGillivray to J. Anderson, 28 March 1925.
46. MacGillivray, pp 8-9.
47. He is referring to Flaxman's marble statue of Robert Burns in the S.N.P.G.
48. MacGillivray, pp 8-9, 32.
49. N.G.S., Department of Prints and Drawings, D. 4014. The manuscript note written by MacGillivray on this drawing is difficult to read in places. The first two sculptors he refers to are Julien Dillens and Charles van der Stappen; of the third name only the first six letters can be deciphered and these give no clue as to identity. Dillens, who lived from 1849 to 1913, worked almost all his life in Brussels. He is represented in Scotland by two works in the Aberdeen Art Gallery, a bronze head of An Old Man (1878) and a bronze double bust, Brother and Sister (1893).
 Van der Stappen was born at Brussels in 1843. He was one of the leaders among those who made innovations in sculpture in the late nineteenth century and was director of the Art Academy at Brussels. He is represented in Scotland by two works in the collection at Glasgow Art Gallery, a four foot bronze statue of William the Silent and a small bronze of The Gleaner.
50. Ibid.
51. Ibid.
52. N.L.S., no.31, p 304. P. MacGillivray to F. Taubman, 12 March 1928. MacGillivray had hoped that by giving over a part of the sculpture exhibition to Taubman's work he could influence the committee responsible for selecting a new head of sculpture at the Edinburgh College of Art in favour of Taubman.
53. Ibid.

54. Ibid., no.10, p 127A, P. MacGillivray to J. Anderson, Oct. 1925.
55. Gordon, p 186. This source gives a full description of the incident.
56. He voiced the complaint in his lecture to the Edinburgh Architectural Association: MacGillivray, p 26.
57. P. MacGillivray, Bog Myrtle and Peat Reek (Edinburgh; 1922), pp 57-59. The words underlined are in italics in the printed text. It should be noted that although the poem was written in 1897 when MacGillivray was an Associate of the R.S.A. it was not published until 1922 by which time he was a full member.
58. Cammell recounts an occasion on which Ramsay MacDonald (then Prime Minister) and MacGillivray met at Lady Margaret Sackville's for tea. MacDonald greeted the sculptor warmly and asked if he had heard the speech he (MacDonald) had made earlier in the day. "Yes" replied MacGillivray, and MacDonald asked "How did you like it?" "Far too long" retorted the sculptor." At that time proceedings were afoot for MacGillivray's knighthood: MacDonald was agreeable and the matter was as good as settled. After the meeting at Lady Margaret's no more was heard of it. (C.R. Cammell, The Heart of Scotland [London; Hale, 1956], pp 108-109).
59. N.L.S., MS. 3901, f.231, P. MacGillivray to Deva, 24 Nov. 1932.
60. Contained in his letter to Deva: Ibid.
61. Rowand Anderson is a large bust, the base is amply draped in formal attire which is partially covered by his academic robes. It provides a fine contrast with the informal air of the smaller work that portrays Strachan in a collarless, open-necked shirt and soft cloth jacket.
62. The Stewart memorial (Glasgow Necropolis, 1887) prefigures the Allan monument in incorporating a portrait medallion into an elaborate allegorical composition. Beneath the roundel portrait of Stewart, a mourner in antique costume contemplates a funeral bier in a composition strongly reminiscent of Poussin's Funeral of Phocion. However the Stewart Monument lacks the confidence of MacGillivray's later work; the consistently low relief appears timid by comparison and the composition is considerably less dramatic.
 More striking in effect is the bronze relief, an allegory of health, which forms the memorial to Dr. Peter Lowe in Glasgow Cathedral (1893). It represents a man, woman, child and baby watched over by an angel that is stylistically similar but much softer than the winged figures in the Allan monument. In the lower right corner writhes and twists the symbolic snake, and in a feature common to both works, the angel's wings are arranged to frame the top and sides of the composition.

63. N.L.S., no.10, p 97, P. MacGillivray to J. Anderson, 27 May 1925.
64. He suggested this to Jessie Anderson in a letter dated 16 Aug. 1925; Ibid., p 123.
65. Ibid., p 132, P. MacGillivray to J. Anderson, 5 Nov. 1925.
66. Ibid., no.12, P. MacGillivray to G. Bottomley, 6 April 1931.
67. Ibid., 25 May 1931.
68. He confided this to Jessie Anderson in a letter dated 29 Jan. 1926; N.L.S., no.10, p 133.
69. Glasgow Herald, 26 Feb. 1930, p 9, col.6.
70. N.L.S., no.10, p 24, P. MacGillivray to J. Anderson, 2 June 1924.
71. J.L. Caw, 'The Present Condition of Art in Scotland', Art Journal 1898, p 72.

CHAPTER NINE

TASTE

The quantity not to say the verbosity of published criticism of art in the nineteenth century poses a problem for any author who seeks to define the shifts in taste throughout the Victorian period. One view, however adamantly expressed, may often be directly contradicted by another opinion. However, broad outlines may be suggested in the appreciation of sculpture in Scotland in the nineteenth century and it may be helpful to look at the responses of critics from 1809 to 1925.

For the most part nineteenth century taste in sculpture in Scotland was lead by artists with support from an immediate circle of acquaintances and the more progressive critics. However, the preference and opinions of patrons could not be ignored. A sculptor who worked in such a progressive style that he secured little patronage could encounter financial difficulties because of the cost of materials for sculpture and the time involved in its creation. None was totally independent of the demands of popular taste. Even the highly successful John Steell ensured his approbation, notably in public sculpture, by a compromise in style that allowed sufficiently varied interpretation to satisfy the range of taste that existed during an era in which fashion in art was slowly changing.

The transition from a resolute belief in the pre-eminence of classical art to a widespread appreciation of elements of naturalism dominated the evolution of taste in nineteenth century Scotland.

In the early part of the century most sculptors and art pundits unanimously agreed that a striving to equal the work of Antique masters constituted the highest possible artistic undertaking. Such universal concurrence did not continue into the latter half of the century. By that time most people had lost sight of the antique prototype and although the majority continued to favour sculpture with a classical reference many came to appreciate works characterized by a greater *naturalism*. The development of the trend was reflected both in art criticism, private commissions and, somewhat more cautiously, in public sculpture. By the turn of the century the interest in realism had in turn been superseded by a diversification of ideas about sculpture in which individuality became the key in this art form.

Private and Non Commissioned Work

Attitudes to Classicism

In the first part of the nineteenth century artists, patrons and critics were at one in upholding classical sculpture as the best model. Thus even one as humble in origin as the mason sculptor John Greenshields could write that "a headstone after Canova's manner" was "the chastest and best."¹ Patrons too expressed a similar conviction. In 1842 when enquiring about a commission from William Calder Marshall, one of his patrons, C.R. Leslie, stressed "the importance of correctness of form and simplicity of execution." For

his part, a critic could find no more favourable comparison for a sculptor than with an antique or neo-classical master. Brodie's bust of Tennyson was pronounced to be "worthy of taking its place side by side with that of Homer."³ Expressing similar admiration, another critic proclaimed that William Calder Marshall's Sabrina, seemed "entitled to take its place among the creations of a Canova or Thorwaldsen."⁴ As for John Steell he could compare with none other than Phideas himself: his Alexander and Bucephalus (Pl.46) "would probably have been accounted a striking effort of genius even in the age of Pericles"⁵ and it was thought "if the spirit of this artist were spread over the city in such works... it would doubly entitle Edina to the name of the Modern Athens."⁶

Subject Matter and its Treatment

Solidarity between artist, patron and critic was less marked as to subject matter. While for the most part sculptors and critics believed in the pre-eminence of ideal sculpture, most patrons showed a distinct preference for portrait works. Many artists accepted portrait bust commissions to maintain their practices and to finance non-commissioned projects which were usually narrative or allegorical studies. Although patrons offered sculptors little encouragement in the field of ideal subject matter in sculpture, critics encouraged the creation of such work. Those artists who concentrated on ideal studies, if not overburdened with commissions were at least rewarded by constant allusion to the worthiness of their calling to "the very highest walk of ... sculpture."⁷

Some subjects, such as "a widowed mother surrounded by her babes"⁸ were suggested as particularly worthy of immortalization in marble. The correct manner in which sentiment should be expressed could also be defined. A group executed by John Steell in 1839 for the Scottish Widows Office, Edinburgh was proclaimed "remarkable for the chastity of its style and the subdued expression of grief, resignation and contentment."⁹ Another of Steell's works, one that represented the Wise and Foolish Virgins was lauded for the "chaste and refined spirit" of its treatment and because it exhibited "none of the extreme and extravagant expression which an inferior master would have scarcely failed to avoid."¹⁰

In general, extreme expression was considered bad taste. When in 1857 Peter Slater exhibited a work entitled Head of Medusa one reviewer quoted the advice given by Fresnoy:

"Fly theme fantastic, filthy, vile, or vain
That gives the soul disgust, or senses pain
Monsters of barbarous birth, chimeras drear
That pall with ugliness, or awe with fear".¹¹

Just as narrative pieces ranged in suitability as subjects for sculpture, so too did sitters. Not all heads were of the highest order, a fact that was explained in an 1821 critique of William Scouler's bust of Mr. Scott: "If a fine bust was wanted, every face and neck is not fit to make one; but every face has a character which it is interesting to see accurately preserved."¹² Another popular attitude was expressed in a review of the busts that William Brodie exhibited at the R.S.A. in 1856. It was reported that

"a rare fidelity characterizes all these
portraits. If it be interesting and

instructive to know how great thoughts shape themselves in the human lineaments, such faithfulness is surely the great excellence of artistic representations of the class." 13

The fidelity of likeness for which Brodie in particular was so often praised was always a prime criterion in judging^a portrait study. Even the most noble head could not save a sculptor from adverse criticism if the representation did not seem totally accurate. Such a fact was discovered by John Steell on the exhibition of his bust of Dr. Brown which prompted the remark that although

"Dr. Brown has a face and countenance of such classic grace as to form a most worthy subject. It strikes us that the natural face is a little longer, proportionately, than that of the bust." 14

Bust Portraiture

It was only in the first quarter of the nineteenth century, the period of the most acute awareness of antique prototypes, that allusions such as that to the classic grace of Dr. Brown's head were commonly made. Moreover it was only in those years that sculptors closely followed classical antecedents in their bust portraiture. In this, the most diligent were the two who spent much of their lives in Rome, Lawrence MacDonald and Thomas Campbell. MacDonald's fastidious emulation of antique work is attested in an account of his studio that was printed in the Art Journal in 1854 which read "all who ever figured in the Court Journal are here looking as classical as hairstyling and drapery can make them."¹⁵ Such a comment would have been equally true of Campbell's work. In comparison few of the

sculptors who worked in Scotland showed such pedantic concern for following the prototype; neither was it demanded. It was popular belief that the greatest art should equal the work of classical masters but not imitate it. Such an attitude was reflected in reviews of sculpture many of which tended to avoid comment on specific features and to discuss in rather general terms the aura or overall effect of a work. Steell's Queen Victoria, for example, was considered to be

"designed in pure taste, and an air of chaste and classic elegance pervades it. The modelling is firm and delicate, with a broad effect of light and shade." 16

Although Scottish patrons did not insist on sculptors following antique prototypes strictly, preference was shown for work "finished with a severe and refined expression"¹⁷ which was a characteristic generally associated with classical art. Such a style was immensely popular in Scotland from the 1820s until the 1850s and its foremost exponent was John Steell who emulated Greek artists of the fifth century B.C. in revealing a sitter's inner nature, his spiritual quality, through a representation of his physical character. Most critics shared the belief that the finest portraiture captured the enduring spiritual as well as physical qualities of a sitter and were quick to appreciate Steell's achievement. His bust of the Prince of Wales for example was extolled because

"the face is fully and firmly moulded; no characteristic line or shade of expression suppressed; rather, as is the triumph of art, many phases of expression indicated through the one unchanging medium." 18

A few could find a similar quality in the work of Samuel Joseph.

One deemed

"it has not, and could not have entered into the design of that artist, to give his busts the temporary expression which some of the originals may have after dinner,... But he has done much better. He has perpetuated the intellectual characters of his subjects, and without losing their individuality, has generally given them an elevation adapted to the nature of his art."¹⁹

More usually critics confined themselves to a less controversial and an undisputed feature of Joseph's work, his superb technical skill.

He was even complimented that "he takes busts as well as Chantrey and that is saying a good deal in his favour, as Mr. Chantrey is considered the most finished bust taker in this country."²⁰

However patrons appear not to have been swayed by such extravagances of praise and Joseph received a poor public reception in Scotland.

The ladies and gentlemen of Edinburgh society showed little inclination to have their scowls, grimaces, flaccid flesh or angular features immortalized in a Joseph bust. They preferred the soothing refinement given them by Steell and other neo-Greek followers.

Such a style continued to gratify the conservative leanings of many critics as well as patrons during the 1840s and 1850s. In 1845 one reviewer congratulated "Scottish professors of the art divine" for "keeping clear of the fashionable and florid styles of modern times" and for having "confined themselves to the chaste and charming character of antiquity."²¹ Another gave the matter particular attention in a review of Steell's bust of Queen Victoria. He explained that

"had the artist followed a very prevalent meretricious taste, he might have loaded his work with stars and other ornaments, the appendages of Royalty; but he has wisely, in

our opinion, kept such trappings out of sight,
and given the bust a purer and simpler feeling."²²

The critic indicated the direction in which taste was to evolve. During the 1850s William Brodie began to build up an immense popular following as a bust portraitist. In comparison to Steell, his style owed more to the Roman school of the Antique, one that had placed a greater emphasis on individual, expressive portraiture. Parallel to this advance in popular taste as regards portraiture there developed a gradual acceptance of modern costume in the bust form..

The 1860s and early 1870s was a transition period in which drapery on portrait busts was characterized for the most part by an ambiguity of style. Over what was often a rather flat, unobtrusive representation of shirt and jacket would be hung a robe or gown which would flow from the shoulders giving a cohesive outline as well as a dominant line to the bust. Such a compromise satisfied those who looked for the classicizing simplicity of line in a work as well as those who appreciated *contemporary reference*. While the majority of sculptors repetitiously turned out busts to this compromise pattern many also interchanged a classicizing style with one characterized by *naturalism* in an attempt to satisfy individual patrons. In bust portraiture, John Steell was one such sculptor. In 1859 it was acclaimed of his Florence Nightingale that

"with something of the accuracy of the Preraphaelite or Realistic school, Mr. Steell has represented the lady in her familiar costume, of light cap, and a dress that closes up to the very throat." ²³

On the completion of his Prince of Wales bust in the following year

he was applauded for having

"aimed at nothing beyond a portrait bust; but, so limiting himself, has attained a certain classic simplicity of feeling and effect in the highest degree pleasing and interesting." 24

Over a period of twenty years from 1855 bust portraiture was characterized by extreme fluctuation in stylistic affiliation or by a compromise that achieved a neutrality too often yoked to mediocrity.

The 1870s

In the 1870s *naturalistic* representation finally triumphed.²⁵ In that decade reviewers occasionally gave credit to good works that reflected a lingering classicism but the accent in criticism moved to a discussion of points of realism. The boundary between the acceptable and what was regarded as tasteless, overt *naturalism* appears often to have been arbitrary. As a result many critics found fault with a great number of works. The Scotsman notice of the 1871 R.S.A. exhibition can be regarded as a typical review of the time. Speaking of Brodie's bust of Lord Barcaple the critic was "not disposed to agree with those who consider the realism in the texture of the skin a blemish;" a little marble statuette of Mr. Hay of Leith "notwithstanding the realism of its representation in the ungainly costume of the day "had "a decidedly artistic character." With Hutchison's bust of Peter Reid (Pl.89) there seemed to be "something approaching to exaggeration in the marking of the facial lines"

though it pleased the critic more than the same artist's bust of James Falshaw (Pl.90) which was considered uninteresting.²⁶

Reviewers found much to criticize in the art of the 1870s. The standard of many of the established sculptors, some of whom were considerably advanced in age, was either on the decline or otherwise their work was frequently found wanting because they continued to give prominence to features of neo-classicism. It was remarked of Clark Stanton's relief of Euridyce for example that as a whole it presented "a most attractive arrangement of lines but it would have given greater gratification to the eye had the face and form of Euridyce been modelled with more regard to the texture of the flesh."²⁷

At the same time many younger sculptors often obtained an uneasy union of styles in their attempt to reconcile the taste, often conservative, of a patron with their own stylistic affiliation which for the most part tended to naturalism. George Webster's unhappy solution in his bust of Lady Coxe was one of many that attracted criticism. It was pointed out that "the head-dress and elaborate earrings seem a little out of keeping with the general simplicity and refinement of the work."²⁸

Moreover many encouraged complaints for over-emphasizing a sitter's expression in the attempt to produce a life-like portrayal. A reviewer remarked of Mrs. Hill's busts that

"Thomas Carlyle will probably disappoint most people for whilst the prominent points are brought out distinctively enough, and perhaps with exaggeration,...the great massive intellect is scarcely allowed to appear through the physical forms... Sir David Brewster is more

successful; but it is curious to note how the same very strongly marked sphincter-like lines surround the eyes in both cases, and in both cases with the appearance of exaggeration." 29

Greater accord between sculptors and art critics developed towards the end of the 1870s with the emergence of a trend that was to dominate sculpture exhibitions in the following decades and in which a greater emphasis was placed on pictorial element and decorative possibilities. One of the earliest notices of such a development is given in a review of Brodie's statue of David Livingstone in the 1878 R.S.A. exhibition; necessarily from its subject, the "grace and purity of line which is the note of Greek art is sacrificed to a rugged picturesqueness of treatment which has more kinship to the mediaeval carvings of our northern Cathedrals."³⁰

The 1880s and 1890s

The trend was well established by 1883 when the R.S.A. exhibition drew the comment that "the sculpture work, apart from portraiture runs mainly in the direction of pictorial design."³¹ Although most critics encouraged sculptors to branch out from traditional forms of their art they could still be discerning in their judgement. W.B. Rhind's Tel-el-Kebir was criticized for what was "perhaps, just a little savour of the theatrical."³²

Moreover it seems that some sculptors began to regard almost any subject as suitable for sculpture. The notion was quickly challenged. In particular W.G. Stevenson was one whose subject

matter tended to attract criticism. An 1890 piece entitled After Supper was described as "a little joke in clay"³³ but critics soon came to pen more serious complaints. Considerable doubt was expressed about his group of Fox and Hounds; "one is not altogether sure that the ... subject, as it has been treated at all events, was suitable for sculpture, seeing that the artist, in order to get the effect of running, has elevated hounds and fox above the ground on bronze props"³⁴ wrote one reviewer.

In another critique similar doubt is expressed about his Guenn because "the mass of plaster represented by the stern of the boat is rather uninteresting and as it to a large extent dominates the composition one is inclined to doubt whether, after all, the subject was well suited for the sculptor's art."³⁵ In general however a wide range of subjects that were considered pictorial in nature gained acceptance. Their titles alone provide an index to their diversity, including as they do Mexican Joe, Alice in Wonderland, Rhodedendrons, The Bullfight and Hark, Hark, the Lark.

The movement blossomed in the 1890s with the introduction and the acceptance by critics of the use of sculpture for small scale decorative work. In noticing W.G. Stevenson's design for an electric light stand, for example, one reviewer referred to it as "a class of work which the best sculptors in London and Paris are taking up and which should have every encouragement."³⁶ Although it was recognized that Scottish sculpture had "taken longer to fall into line with the modern movement than the sister art of painting,"³⁷ in the 1890s sculptors made rapid progress in diversifying the form of their art. As new features among the sculpture exhibits at the

R.S.A. in 1898 one critic noticed a red clay vase with roses modelled upon it and a design for a casket. Sculptured door knockers, light stands, grape stands and decorative vases represent only a few of the contributions that Scottish sculptors made to the decorative arts movement at the turn of the century.

In 1898 Pittendrigh MacGillivray exhibited a "tinted portrait of his little daughter, a style of art which, though common enough in France" had not previously "been seen in an exhibition at the Mound." It was highly praised; "the sweet little face, framed in masses of golden hair, has been charmingly modelled, and the colouring gives it a very realistic effect"³⁸ enthused the critic.

Considering the conservatism that characterized professional art criticism throughout most of the nineteenth century the readiness with which reviewers accepted such radical developments in sculpture is somewhat unexpected. It can in part be attributed to a greater ease of access to London and the Continent which resulted in an increased awareness of modern developments in art.

Public Sculpture

The Early Years

The evolution of taste can be traced in public sculpture as well as in private and non commissioned art. As the great majority of public monuments took the form of portrait statues the two aspects of a work that were most vulnerable to artistic licence and which particularly attracted public comment were the portrait itself and the drapery. In portraiture fashion followed the pattern evident in bust commissions. Propriety of expression was considered of utmost importance. Early in the century the organizers of the Moore Monument even considered it sufficiently crucial to issue a directive "that the committee wish to observe on this subject... that everything like force in the attitude, or exaggeration in the expression, or flutter in any part of the figure of drapery, should be carefully avoided."³⁹ As with private commissions, throughout much of the century the avoidance of extreme expression and *detailed naturalism* were the only major stylistic limitations to which a sculptor was subjected.

Whereas the boundary between classicizing and *naturalistic* portraiture was somewhat indistinct, in matters of costume it was more readily definable and here patrons proved more exacting. Moreover at least initially patrons were not unanimous in their preference. Many considered that to commemorate a nineteenth century public figure by representing him in either a Roman toga or a Greek chiton was anachronistic. To others, trousers in sculpture were a taboo. For some there appeared to be no solution to the

problem. The Moore Monument committee for example was advised in 1809 that "a Statue in the uniform of a field officer, or indeed in any modern dress, looks stiff; and ridiculous if wrapped in an antique Drapery, still more if naked, it would not be at all characteristic of a British Officer."⁴⁰ The varying decisions reached by successive monument committees and sculptors as well as the critical reaction to them offers a succinct summary of the changes in taste that took place during the nineteenth century.

Even in the earliest years the idea of commemorating an eminent figure in antique dress never obtained a sizeable popular following in Scotland. Only one work, Campbell's statue of the Fourth Earl of Hopetoun (Pl.2) is represented in classical costume; a Roman tunic. In general, commissioning committees and the public preferred the portrayal of modern costume in which some article was reminiscent of an antique prototype. Two statues by John Flaxman, one of General Moore in Glasgow and Robert Burns in Edinburgh were among the first Scottish works that featured such a compromise.

Although John Flaxman first introduced the use of drapery of an equivocal nature to Scottish public statuary it was Sir Francis Chantrey who popularized the practice. In each of the ten statues⁴¹ he designed for Scotland between 1815 and 1837 the costume includes some prominent article of modern dress which in form and fall recalls the flow and line of an antique garment. It was a feature that local artists readily adopted. At first Scottish sculptors tended to emphasize the classical reference rather than the contemporary element in a garment such as in Steell's 1839 statue of Professor Blaikie (Pl.47).⁴²

The 1840s

Only in the earliest works was it possible to allow such complete liberty with the costume. In most public statues that date from 1840 onwards all items of the dress are identifiable with contemporary garments. One of the first of such works was Steell's statue of Sir Walter Scott (Pl.3); over the poet's everyday dress is wound a length of classicizing drapery which was recognized by most critics as an artistic adaptation of his plaid. Such a stylistic compromise was highly approved of. One critic enthused:

"Mr. Steel [sic] has blended the real with the ideal points in the character of his subject... The figure is clothed in the usual plain walking garb of the poet, the shoulders being covered with an ample plaid, the folds of which have quite a classical effect as they flow down on all sides." 43

Although it is a particularly free rendering of a contemporary garment the representation of Scott's plaid does in fact indicate the direction in which style and taste were evolving. In the following years garments of universal as well as national significance were adapted in the interest of stylistic duality: official robes, the academic gown, ecclesiastical vestments and the multipurpose cloak became common features of public statuary.

The slight element of contrivance in such a solution did not however pass unnoticed. Infusion of a classical feeling into a statue representing a woman was recognized as requiring less sartorial manipulation than in the case of a male figure. A reviewer of the Edinburgh statue of Queen Victoria explained that

"the flowing robes of a female have a great advantage over the stiff and broken lines of a man's dress for the purposes of the statuary and Her Majesty's costume, without deviating widely, we suppose, from what she actually wore, has been moulded into a classical form very successfully, possessing ease, grace and dignity." 44

However, only a very small proportion of public monuments commemorated women. Most were erected to eminent men and it is in their costume that a steady, significant though not radical, stylistic evolution can be traced.

From the 1840s there existed a universal preference that statues be represented totally in contemporary rather than antique costume. At the same time there prevailed an uneasy concern that modern dress failed to invest a work with either a sufficiently dominant line or a satisfactory monumental quality, hence the addition of a flowing outer garment to provide the desired classical effect.

The 1850s and 1860s

Documentary evidence suggests that by the early 1850s many had come to appreciate the contemporary function of these ancillary garments as much as their classical implications. However, such acceptance was by no means universal as the different opinions of the stylistic intention of the statues erected in these years attest. A comparison of two reactions to the Duke of Wellington Memorial (Pl.4) unveiled in Edinburgh in 1852 may demonstrate this range. The reviewers could not even agree as to the historic association of Wellington's costume. One asserted that

"By adhering to the costume of the period, and setting at nought the Greek and Roman conventionalities that have destroyed the character of some of our best British sculptures, Mr. Steell has crowned his whole achievement." 45

Another regarded the same dress as

"composite, a sort of Roman toga enveloping his body, the coverings of his legs and feet being neither altogether modern, nor entirely antique." 46

During the 1850s and 1860s two basic attitudes co-existed. The majority were conservative and persisted in seeking classical references in newly erected statues. A few demonstrated a greater appreciation of the realist element and of the fact that some sculptors were no longer attempting to emulate antique prototypes.

The changing mood was reflected on the unveiling of Steell's statue of Lord de Saumarez in 1854. Here

"the mode of treatment adopted by Mr. Steell is that daily gaining ground - all the essential characteristics of costume, badges of honour, and emblems of rank being retained, although partially concealed beneath the ample and picturesque folds of a boat cloak - the continuous sweep of which, terminating in graceful lines... invests the entire figure with true classic feeling." 47

Six years later when the Boyle Statue was erected another reviewer also indicated the direction in which taste was evolving. He remarked that "in the present case Mr. Steell has carried out much further than in his statue of Lord Jeffrey that principle of a literal rendering of accessories which is now gaining so much favour in art." 48

The more conservative stylistic preference that predominated in mid-nineteenth century Scotland was epitomized by a clause in a

commission that John Steell received from Jamaica. In 1858 he was requested to sculpt a statue of Lord Dalhousie late Governor of Jamaica, which must "adhere with faithful detail to the modern dress in a work of character and dimensions actually classic."⁴⁹

Marble Versus Bronze

However in remarking on the statue of Dalhousie, one of the more progressive critics objected to Steell's inclusion of that stalwart of the public monument, the cloak. The sculptor was partially excused as "it was the necessity of having a massive and not easily fractured bulk of marble that compelled Mr. Steell to the old sculptural accessory, the cloak, which, as a mere drapery, he could well have afforded to dispense with."⁵⁰

Furthermore the first implied criticism of the use of marble rather than bronze in public sculpture was aroused over the Dalhousie monument. It was considered that "an already difficult commission was rendered doubly trying by the fact that the figure... [was] to be translated, not into the never-ending brass, but into the brittle material of statuary marble."⁵¹ Such an opinion differed markedly from the attitude that had prevailed earlier. When in 1838 the use of bronze had been suggested for the Scott Monument strong objections had been raised that bronze was

"incapable of conveying to posterity any pleasing recollection of what Sir Walter Scott was. Bronze might do for an effigy of an Indian or New Zealand chief, but it was not fit material for the statue of any European." ⁵²

The change of attitude towards bronze was reflected again in 1865 when Steell's marble statue of Allan Ramsay (Pl.59) attracted criticism. It was widely held that the Ramsay lacked both the dominant line and monumental quality necessary to the best sculpture. Many considered that the use of marble was at least a contributory cause of the shortcoming. "In the statue of Allan Ramsay" wrote one reviewer, "the brittle marble does not admit of such flowing effects in the drapery as the molten bronze."⁵³

Allan Ramsay

Many critics as well as members of the public were not of the opinion that the use of bronze would have improved Allan Ramsay. Most considered the defect to lie in the eighteenth century costume in which the poet is represented. Some sought consolation by over-emphasizing the impact of the plaid which, hanging

"in loose folds...not only adds to the breadth of the statue, but sustains the balance of the figure; while, at the same time, it helps to divert the eye from what might seem plain or prosaic in the quaint style of the dress." 54

At least one critic attempted to explain in detail the effect Steell had been trying to achieve:

"Breaking loose from a literal imitation of what are called classic models, and from academic rule, Mr. Steell has attempted to reproduce the Ramsay of a century and a quarter ago,... [He] has sought to import Grecian principles in their abstract form into the modern sphere of art... Ramsay, therefore, does not appear in the costume of a Greek or Roman, Mr. Steel [sic] justly regarding the pallium of the former and the toga of the latter as a most unfitting, and

indeed ludicrous method of representing modern character... It was proper...that his statue should bring the man before us as he walked in the Lawnmarket and High Street... Nor in sacrificing the poetry that lies in the sweep of the pallium or the fold of the toga has the sculptor been compelled to resort to prosaic forms. What was really prosaic in the Scottish dress of the period the big cravat, for instance the sculptor has dropped."⁵⁵

Most however remained unconvinced and the majority would have agreed with the critic who wrote that "the antique costume of Allan's time though it well sets off the figure, deprives it of that classicality which full drapery gives."⁵⁶ Unveiled as it was in a dual ceremony with the statue of Professor Wilson (Pl.58) the Ramsay suffered from an unusually high number of comparisons. Majority opinion was expressed in the comment that "The Wilson statue is undoubtedly the greater work of the two."⁵⁷

The Later Years

Of all Steell's public statues, the Ramsay was the only one that brought forth any substantial adverse criticism. Such a reaction to the first Edinburgh statue to incorporate a virtual literal representation of a sitter's everyday dress reflects the general conservatism of Scottish taste at that time. Moreover it undoubtedly influenced Steell's decision to revert to the use of costume that was less explicit in naturalistic detail in all his later statues. The same need to satisfy majority taste accounts for the strong emphasis on virtually uninterrupted outline and flowing line, achieved by conventional means, in most statues executed by other sculptors

throughout the rest of the century. In Edinburgh Brodie seated Sir James Y. Simpson (Pl.34) in his academic gown while Hutchison represented Adam Black in the Provost's robes and John Knox in ecclesiastical vestments. Glasgow statues differed very little: Mossman wrapped Thomas Campbell in a voluminous cloak and Norman MacLeod wore an ample coat.

Amelia Hill's monument to David Livingstone (Pl.38) provides an important exception. The statue featured explicit modern dress and detailed attributes commonly associated with the explorer. It would appear that most people were somewhat dubious about the resultant effect. A Glasgow Herald review of Mrs. Hill's statue expressed the concern of many and voiced a relief felt by few; it stated that "the details, though profuse, and decidedly effective, are so subordinated as not to interfere in the slightest with the grand unity of the work."⁵⁸ Some were considerably less impressed: one wrote

"her representation of our heroic missionary seems to us rather too defiant in attitude and expression. He holds a bible in his hand, but the revolver at his waist seems to offer an unpleasant alternative."⁵⁹

Critical reaction to statues erected in the last decade of the century reflected a slight development in public taste. Reviewers tended to concentrate on descriptive comment rather than to make valiative judgements. Such reporting is typified by the Scotsman notice of John Hutchison's statue of John Knox which was erected in 1896. The critic wrote

"The eyebrows are prominent, the eyes deep-set, the mouth full-lipped, and the long flowing beard falls upon the breast. The chief drapery is the

Geneva gown, which arranges itself admirably on the shoulders and upon the arms, and falls closely around the lower limbs." 60

A more significant development in the 1880s and 1890s was the steep decline in the number of public monuments erected. It reflected the trend away from portraiture that was becoming evident also in private commissions. The tradition of monumental sculpture enjoyed a brief popular revival in the spate of memorials erected after the Boer War in 1900 and again twenty years later after the Great War, which was one of the last causes for which general sentiment could be mustered to pay for a major piece of public sculpture.

As most of the sculptors who worked on memorials to the Great War lie outside the scope of this survey the monuments erected in commemoration of the Boer War are among the last expressions in public art of sculptors who were trained in the nineteenth century. That the vast majority of these were entrusted to William Birnie Rhind is more of a comment on taste than on the state of Scottish sculpture at the turn of the century. The dominant characteristic of Rhind's style is his intense realism. Such a style proved immensely popular for war memorials which for the most part commemorated the sacrifice made by men of a particular branch of the armed services; a specific regiment was immediately identifiable in a memorial that included a wealth of detail. By 1901 Rhind was one of few sculptors concerned with intricate detail, a fact which itself suggests the diverse nature of sculpture at that time.

In seeking to emphasize the personal nature of their expression sculptors explored the possibilities of a variety of materials and

drew on influences from their entire artistic heritage, all periods that is except the classical and neo-classical ages against which reaction was extreme. The essence of popular sentiment is captured in a statement made by Pittendrigh MacGillivray in 1925. He wrote that

"No Sculptor today would dare to imitate the work of the Greek period - unless at the risk of being smiled at for his critical and spiritual ignorance. Canova - extraordinary able as he was - is now - in his Art as dead as a doornail." 62

This complete inversion in taste was effected within one century.

CHAPTER NINE

FOOTNOTES

1. N.L.S., MS. 4038, f.334, J. Greenshields to W. Blackwood, 24 Dec. 1834.
2. N.L.S., MS. 590, f.1557, C.R. Leslie to W.C. Marshall, 20 May 1842.
3. Scotsman, 26 March 1856, p 3, col. 1.
4. N.L.S., MS. FB m 55, vol. II, Edinburgh Evening Courant, 14 Dec. 1851.
5. Caledonian Mercury, 18 May 1833, p 3, col. 5.
6. N.L.S., MS. FB m 55, vol. 1, Edinburgh Evening Post, 15 Nov. 1833.
7. N.L.S., MS. FB m 55, vol. II, Edinburgh Evening Courant, 14 Dec. 1851.
8. Caledonian Mercury, 11 Nov. 1833, p 3, col. 6.
9. N.L.S., MS. FB m 55, vol. 1, Dundee Courier, 19 March 1839.
10. Caledonian Mercury, 19 Oct. 1839, p 3, col. 5. The work adorns the pediment of the Standard Life Assurance Office, Edinburgh.
11. Scotsman, 28 March 1857, p 2, col. 8.
12. Scotsman, 21 April 1821, no. 222, p 126, col. 1.
13. Scotsman, 20 Feb. 1856, p 3, col. 6.
14. Scotsman, 4 May 1844, p 3, col. 2.
15. Art Journal, 1854, p 351.
16. N.L.S., MS. FB m 55, vol. 1, Spectator, 21 July 1838.
17. Ibid., Edinburgh Advertizer, 21 Jan. 1842.
18. Scotsman, 22 June 1861, p 3, col. 1.
19. Scotsman, 21 April 1821, no.222, p 126, col. 1.
20. Companion to the Scottish Academy Exhibition (Edinburgh; 1831) p 41.
21. N.L.S., MS. FB m 55, vol. I, Pictorial Times, 18 Oct. 1845.

22. Ibid., Scotsman, 4 March, 1840. It would appear that the reviewer was referring to an aspect of taste that was popular in England. There exists no evidence that such a "meretricious" style ever prevailed among Scottish artists in the first half of the nineteenth century. The art of sculpture had only become established in Scotland towards the end of the eighteenth century during an age of classical revival. In Scotland neither sculptors nor patrons could attain much experience of other styles in sculpture. The situation was somewhat different in England where, in the work of sculptors such as Joseph Nollekens, some aspects of eighteenth century rhetoric had never completely died out.
23. Scotsman, 20 July 1859, p 4, col. 5.
24. Scotsman, 22 June 1860, p 3, col. 1.
25. It should however be remembered that such a generalization could not be applied to the whole of Scotland. Just as Scottish sculpture remained predominantly classical in style much later than art in England so were there regional variations in the readiness with which Scottish patrons accepted the new "realism". Although taste was generally conservative, art in the east was for the most part, more progressive than sculpture in the west of Scotland.
26. Scotsman, 7 March 1871, p 5, col. 2.
27. Scotsman, 19 March 1877, p 6, col. 2.
28. Ibid.
29. Scotsman, 21 March 1876, p 5, col. 2.
30. Edinburgh Evening Courant, 8 March 1878, p 2, col. 2.
31. Scotsman, 8 March 1883, p 3, col. 1.
32. Ibid.
33. Scotsman, 8 March 1890, p 9, col. 4.
34. Scotsman, 12 March 1898, p 11, col. 3.
35. Scotsman, 20 March 1899, p 9, col. 1.
36. Scotsman, 11 March 1897, p 8, col. 1.
37. Scotsman, 12 March 1898, p 11, col. 3.
38. Ibid.
39. N.L.S., MS. 2732, 'Moore Monument Minute Book', p 161.

40. Ibid., p 38.
41. These are President Blair (1815); two of the First Viscount Melville (1818 and 1827); Robert Dundas (1824); two statues of James Watt, one for Glasgow (1830) the other for Greenock (1830); George IV (1831); William Pitt (1833); two statues of the Duke of Sutherland, one for Ben Bhraggie (1833) the other for Dornoch Cathedral (1837).
42. Although the statue was commissioned in 1839 it was not completed until 1844.
43. N.L.S., MS. FBm55, vol. 1, Edinburgh Evening Post, 10 June 1846.
44. Scotsman, 27 Jan. 1844, p 3, col. 1.
45. N.L.S., MS. FB m 55, vol. 1, North British Daily Mail, 21 Jan. 1852.
46. Ibid., North British Daily Mail, 18 June 1852.
47. Scotsman, 18 Jan. 1854, p 3, col. 4.
48. Scotsman, 10 Nov. 1860, p 2, col. 5.
49. Scotsman, 18 Sept. 1858, p 3, col. 5.
50. Ibid.
51. Ibid.
52. N.L.S., MS. FB m 55, vol. 1, Caledonian Mercury, 7 April 1838.
53. N.L.S., MS. FB m 55, vol. 3, Dundee Advertizer, 27 March 1865.
54. Edinburgh Evening Courant, 19 Nov. 1858, p 2, col. 2.
55. N.L.S., MS. FB m 55, vol. 2, Scotsman, 24 Nov. 1855.
56. N.L.S., MS. FB m 55, vol. 3, Dundee Advertizer, 27 March 1865.
57. Ibid.
58. Glasgow Herald, 8 June 1875, p 3, col. 3.
59. Scotsman, 24 April 1869, p 7, col. 3.
60. Scotsman, 22 May 1896, p 4, col. 7.
61. N.L.S., Acc. 3501, no.10, p 65, P. MacGillivray to J. Anderson, 16 Feb. 1925. The word underlined is in capital letters in MacGillivray's letter.

NINETEENTH CENTURY SCOTTISH SCULPTURE

A Biographical and Descriptive Catalogue

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Introductory Note

An explanation of the basis on which sculptors have been included in this catalogue is given in the introduction to the entire thesis.

Entries are arranged alphabetically by sculptor. Each entry includes a biographical account of the artist, reference material divided into manuscript and literary sources followed by a list of sculpture known to be in existence. In most cases the title, material, date and situation of each work is included. Where necessary an explanatory or descriptive note is added. The works are arranged in alphabetical order as chronological patterns become unworkable when an exact date of execution is unknown.

The list of works is divided into seven categories; statues and monumental groups, busts, statuettes, architectural sculpture, relief sculpture, other work and drawings. Within the categories, works are divided into portraiture, including historical portraits, and narrative work. Studies of unknown sitters are included at the end of the relevant category. Statues on the Scott Monument, Edinburgh and the Scottish National Portrait Gallery are listed under statues and monumental groups rather than architectural sculpture as the commissions were awarded to a number of sculptors in different years. Unless otherwise stated the statues are pedestrian figures. Studies of heads are included under busts. With funerary monuments and

mural tablets a degree of selection becomes essential, and only those incorporating a significant amount of sculpture are included here.

Where a work is known in a plaster version as well as in marble or bronze, usually only the work in the more durable material is included. When a bronze or marble version has not been traced but several plaster copies are known, one copy is listed.

The date given for each work is usually that of its execution or inscription; where these are not recorded the date is that of the year in which the commission was awarded. Occasionally the dating of a piece is taken from the year of its exhibition at the Royal Scottish Academy or the Royal Academy. In such cases the date in the catalogue is preceded by R.S.A. or R.A. With undated funerary monuments the date of the deceased subjects' death is given thus - died 1874.

The majority of works in the catalogue have been personally inspected. Where this is not the case entries are enclosed in brackets together with the source of my reference.

References given are complete for the major British art and building journals and for the Scottish newspapers throughout the century. Though some of the entries for major sculptors are necessarily lengthy it was thought better to be comprehensive in the citation of references than selective and therefore to some extent incomplete. With such entries the first references are to be taken as being the most informative. Generally the information contained in Post Office Street Directories, Gallery Catalogues and

the Lists of Buildings of Special Architectural or Historic Interest prepared by the Department of the Environment has been incorporated into the entries below. References are not given to these sources as their use will normally be self-evident.





A Note on Abbreviations

A.R.B.S.	Associate of the Royal Society of British Sculptors
Art Journal	For the purpose of clarity the <u>Art Union</u> which became the <u>Art Journal</u> in 1849 has been referred to throughout as the <u>Art Journal</u>
A.R.A.	Associate of the Royal Academy
A.R.S.A.	Associate of the Royal Scottish Academy
Bénézit	Bénézit, E., <u>Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs</u> rev. ed.; Paris; Librairie Grund, 1976.
B.I.	British Institution
B.M.	British Museum
B.of E.	Pewsnr, N., gen. ed., <u>The Buildings of England</u> London; Penguin.
Brydall	Brydall, R., <u>Art in Scotland</u> Edinburgh; Blackwood, 1889.
c.	<u>circa</u> , about
Colston	Colston, <u>History of the Scott Monument</u> Edinburgh; 1881.
d.	died
D.A.E.	Dundee Fine Art Exhibition
D. of E.	Department of the Environment, <u>Lists of Buildings of Special Architectural or Historic Interest</u> .
D.N.B.	Stephen, L. and Lee, S., <u>Dictionary of National Biography</u> London; Smith, 1908.
E.C.P.L.	Edinburgh Central Public Library
E.T.C.	Edinburgh Town Council

E.U.L.	Edinburgh University Library
fl	floruit
Grant	Grant, Col. M.H., <u>A Dictionary of British Sculptors from the XIIIth Century to the XXth Century</u> London; Rockliff, 1953.
Graves	Graves, A., <u>The Royal Academy of Arts, A Complete Dictionary of Contributors and their work from 1769 to 1904</u> London; Graves, 1905.
Groome	Groome, F.H., ed., <u>Ordnance Gazetteer of Scotland</u> rev. ed., London; Mackenzie, 1894.
Gunnis	Gunnis, R., <u>Dictionary of British Sculptors 1660-1851</u> rev. ed.; London; Abbey Library, 1953.
H.R.S.A.	Honorary Member of the Royal Scottish Academy
I.L.N.	Illustrated London News
Jnr.	Junior
Lit.	Literature
McKay	McKay, W.D. and Rinder F., <u>The Royal Scottish Academy 1826-1916</u> Glasgow; Maclehose, 1917.
MS.	Manuscript; plural MSS.
n.d.	no date
N.G.S.	National Gallery of Scotland
N.L.S.	National Library of Scotland
N.P.G.	National Portrait Gallery
O.E.C.	<u>The Book of the Old Edinburgh Club</u> 32 vols.; Edinburgh; Constable, 1908-1966.
O.N.E.	Grant, J., <u>Old and New Edinburgh</u> 3 vols., Edinburgh; Cassell, 1880-1883 .
P.A.I.	Paisley Art Institute
q.v.	<u>quod vide</u> , which see
R.B.S.	Member of the Royal Society of British Sculptors.
R.C.P.E.	Royal College of Physicians, Edinburgh
R.C.S.E.	Royal College of Surgeons, Edinburgh

R.E.	Royal Etcher
Redgrave	Redgrave, S., <u>A Dictionary of Artists of the English School</u> London; Bell, 1878.
R.G.I.F.A.	The Royal Glasgow Institute of the Fine Arts. Founded in 1861; referred to throughout as the R.G.I.F.A.
R.I.E.F.A.S.	Royal Institution for the Encouragement of the Fine Arts in Scotland. Founded in 1819, granted a Royal Charter in 1827; referred to throughout as the R.I.E.F.A.S.
R.S.A.	Royal Scottish Academy; Member of the Royal Scottish Academy. The Scottish Academy was founded in 1826 and granted a Royal Charter in 1838; referred to throughout as the R.S.A.
S.	Signed
S.N.P.G.	Scottish National Portrait Gallery
Spielmann	Spielmann, M.H., <u>British Sculpture and Sculptors of Today</u> London; 1901
S.R.O.	Scottish Record Office
Thieme-Becker	Thieme, U., and Becker, F., <u>Allgemeines Lexikon der Bildenden Kunstler</u> Leipzig; 1907.
Tonge	Tonge, J., <u>The Arts in Scotland</u> London; Kegan Paul, 1938
V. and A.	Victoria and Albert Museum
W.S.A.	West of Scotland Academy; Member of the West of Scotland Academy

Monograms used by Scottish Sculptors

	Kellock Brown
	Amelia Hill
	Alexander Munro
	Peter Slater

Pittendrigh MacGillivray frequently signed his work with a stamp of an acanthus motif.

ADAMSON, CHARLES fl 1903

The Dundee Art Gallery collection includes a bronzed plaster bust which is signed by Charles Adamson and dated 1903. The identity of the male sitter is unknown.

ALLEN, CHARLES J. 1862 - 1955

A marble bust entitled The Woman Thou Gavest Me is in the collection at Glasgow Art Gallery. It is signed and dated 1913.

REFERENCE

LIT. Glasgow Art Gallery, sculpture file.

ANDERSON fl 1901

An Edinburgh sculptor, Anderson signs the monument to Isabella Christie in the Dean Cemetery Edinburgh. The work was erected in 1901 and includes a bas-relief carving of two angels.

ANDERSON, ARCHIBALD fl 1861 - 1874

Archibald Anderson exhibited six portrait studies, both busts and medallions, at the R.S.A. between 1861 and 1874.

REFERENCE

LIT. R.S.A. Catalogues 1861 - 1874

ANDERSON, DAVID 1804 - 1847

Very little is recorded about the life and work of David Anderson. He was born at Perth in 1804 and from 1837 to 1845 worked as a marble cutter and stone carver at County Place, Perth. In 1846 he moved to Liverpool where he died of typhoid the following year. He was buried at Perth and was survived by a son, William q.v. who inherited his father's business.

REFERENCES

The principal sources for Anderson's career are the entry in Gunnis p.17 and the obituary notice in the Gentleman's Magazine 1847, vol. II, p 668.

LIT. Bénézit vol. I, p 169: Melville, L., The Fair Land of Gowrie (Coupar Angus; Culross, 1939) pp 116-118: Redgrave p 10: Thieme-Becker vol. I, p 437.

WORK

The only known work by Anderson is a series of sandstone statues that represent characters in Scottish literature. The figures, which are listed below, are in the grounds of Fingask Castle.

KIRKTON JEAN

TAM O'SHANTER AND KATE: group of a man, woman and two children

THE HIGHLAND DROVER

THE LAST MINSTREL

WATTY AND MEG: two seated figures, a man and a woman

WILLIE BREW'D A PECK O' MAUT: group of three seated figures

ANDERSON, WILLIAM fl 1847 - 1867

William Anderson was the son of the sculptor David Anderson and worked virtually all his life in Perth. After his father's death in 1847 he continued the family business at County Place, Perth and in 1851 went into partnership with Alexander Christie q.v. The following year he received his first important commission, for a bust of Robert Peel for Forfar. A review of the work in the Illustrated London News in 1853 referred to Anderson as a young sculptor of promise and stated that he had executed the bust for a nominal fee. The Forfar memorial is reputed to be the first permanent monument erected in Scotland to Robert Peel.

Anderson died at Perth in 1867.

He exhibited at the R.S.A. from 1855 to 1866. At the Great Exhibition of 1851 he showed a figure of a Highlander throwing the putting-stone; on the pedestal were reliefs that also illustrated the Highland Games.

REFERENCES

LIT. Art Journal 1854 p 218; Builder 1851 p 673; 1852 pp 56, 471; 1853 p 152; 1854 p 295; Gunnis pp 17-18; I.L.N. 1853 21 May p 397; N.M.R.S. Angus press cuttings; R.S.A. Catalogues 1855-1866: Scotsman 1847 16 Oct. p 2; 1850 27 Nov. p 2; 1851 8 Oct. p 3.

WORK

STATUES

PORTRAITURE

ROBERT BURNS: freestone, 1854. Perth, County Place
FLORA MACDONALD: sandstone, c 1845. Fingask Castle
PRINCE CHARLES EDWARD STEWART: Sandstone, c 1845. Fingask Castle
WILLIAM WALLACE: sandstone, 1851. Kinfauns Castle; badly eroded
UNKNOWN WARRIOR: sandstone, nd. Kinfauns Castle.

BUST

ROBERT PEEL: freestone, 1852. Forfar, Newmont Hill; and two lions at the base of the pedestal.

ARNEIL, W. fl 1871

In Markethill Road, East Kilbride is a seated marble statue of Sir Walter Scott. The work was commissioned from an Eaglesham sculptor, W. Arneil, and erected in 1871 to mark the centenary of Scott's birth. It is now headless and generally in a poor condition.

REFERENCE

MS. Thesis Correspondence, the Librarian, East Kilbride Public Library.

BAINSMITH, HENRY 1857 - 1893

Very little is known about the career of a most competent Aberdeen sculptor, Henry Bainsmith. He was born in 1857 at Aberdeen where he lived until 1889. In 1886 he was consulted by the Aberdeen Town Council about the repair and proposed removal of Alexander Brodie's statue of Queen Victoria which stood at the junction of Union Street and St. Nicholas Street. Bainsmith recommended that the work be removed indoors and that it be replaced on the Union Street site by a bronze statue. His recommendation was accepted.

During the 1880s Bainsmith attracted the patronage of the seventh Earl of Aberdeen and in 1885 travelled to London to model busts of two of his sons. It was most probably with further assistance from the Earl in 1889 that Bainsmith moved to London where he worked from Park Studio, St. John's Wood. Although he continued to receive commissions from patrons in the Aberdeen area Bainsmith remained in London until his death in 1893.

He exhibited at the R.A. from 1890 to 1892.

REFERENCES

MS. Aberdeen Town Council minute book 1886-1887, pp 231-232, 250, 279, 301.

LIT. Aberdeen Art Gallery, sculpture file: Aberdeen Journal 1892 8 July, 14 Sept.: Aberdeen Public Library, press cuttings: Catalogue of the Local Collection, Aberdeen Public Library (Aberdeen; Central Press, 1914) pp 314, 317: Goodwillie, E.,

The World's Memorials of Robert Burns (Detroit; Waverley, 1911)
 pp 85-86: Grant p 27: Graves vol. I, p 96: Proposed Bust
of Dr. Bain (pamphlet, Aberdeen Public Library): R.A. Catalogues
1890-1892.

WORK

STATUE

ROBERT BURNS: bronze, 1891. Aberdeen, Union Street

BUSTS

PROFESSOR ALEXANDER BAIN: marble, 1891. Aberdeen Public Library
 JOHN FYFE: marble, 1888. Aberdeen Art Gallery
 DUDLEY GLADSTONE GORDON: plaster, 1885. Haddo House; as a child
 GEORGE, LORD HADDO: plaster, 1885. Haddo House; as a child
 WILLIAM HALL: marble, 1886. Aberdeen Art Gallery
 REV. JAMES KIDD: marble, n.d. Aberdeen Public Library
 PRINCIPAL WILLIAM PIRIE D.D.: marble, 1889. Aberdeen Public Library
 GEORGE ROBERTSON: plaster, 1893. Aberdeen University
 UNKNOWN BOY: terracotta, 1886. Dalmeny House.

BAIRD, J. and J. fl 1863

J. and J. Baird is the signature on a sandstone monument decorated with a bas-relief in Warriston Cemetery, Edinburgh. The work was erected in memory of Robert Drysdale in 1863.

Although the firm is not listed in the Edinburgh Post Office Directories it is possible that one or both the sculptors became partners in Baird and McLaren established in Dalry Road, Edinburgh in 1868.

BAXTER, LAURENCE fl 1861 - 1868

In 1861 Laurence Baxter worked under the direction of the architect David Bryce on the restoration of the Lady's Chapel at the eastern end of Roslin Chapel. Baxter was responsible for a considerable amount of new carving as well as extensive repairs to the original work. A report in the 1861 Builder stated that "almost all the carvings of this part of the buildings have been gone over with the chisel and sharpened" (Builder 1861, p 326).

In 1867 and 1868 Baxter had a studio in Cambridge Street, Edinburgh.

REFERENCE

LIT. Builder 1861 p 326.

BEATTIE, THOMAS fl 1888 - 1918

Thomas Beattie was the son of a Hawick stocking maker, William Beattie who commanded considerable respect locally for being well read and one of the pioneers of photography in the area. Nothing else is known about the sculptor's background beyond that he served an apprenticeship as a hewer to a Hawick builder, Mr. Ferguson.

In 1888 Beattie moved to Edinburgh where he worked from a

studio at 11 Torphichen Place and rapidly established himself as one of the foremost modellers in plaster in Scotland. In 1890 he moved to 11A Shandwick Place and in 1894 was working with Joseph Hayes (whose work is outside the scope of this survey) in Hope Crescent.

REFERENCES

MS. Burgh of Hawick letter book, no.15, 1913 18 Sept. p 623.
N.L.S. MS. 3660 nos. 237 - 238

LIT. Hawick Advertizer 1914 12 June p 4: Hawick Express and Advertizer 1918 11 Oct. p 3

WORK

ARCHITECTURAL SCULPTURE

USHER HALL: interior decoration, plaster, 1914. Edinburgh, Lothian Road

OTHER WORK

BUCCLEUCH COAT OF ARMS: sandstone, n.d. Hawick Museum

BELL, T. CURRIE fl. 1915 - 1917

No information about the sculptor T. Currie Bell has been found. He signed two bronze portrait medallions; one on the memorial to

James Henderson erected in Warriston Cemetery, Edinburgh in 1917 and the other on the monument to Dr. Hugh Dewar erected in Portobello in 1915.

BEVERIDGE, WILLIAM fl 1892 - 1900

William Beveridge carved an ornate sandstone relief of a child seated on Christ's knee for the monument to John Anderson erected in 1893 in Morningside Cemetery, Edinburgh.

He first established a studio in 1892 at 90 Dalry Road, Edinburgh where he worked until 1900 when he moved to Harrison Road.

BIGGAR, A. fl 1893

In the Kilmarnock Cemetery is a marble figure of an angel which is signed by A. Biggar. It marks the grave of David Lawrie who died in 1893.

BISSET, T. fl 1815 - 1830

Several monuments in the Dundee graveyard, The Houff, are signed by T. Bisset. Most incorporate relief carvings of sailing ships, anchors, sheaves of wheat or other emblems of a trade or profession. Among the more notable are those to James Irons, (1815) Catharine Meldrum (1818) and David Ewing a mariner who died in 1820.

BOOTH, H. GORE fl 1856 - 1883

Mrs. H. Gore Booth was an amateur sculptor who worked in the west of Scotland between 1856 and 1883. She was Scottish by birth, one of the Smiths of Jordanhill and married into the Gore Booth family of Lissadel, Co. Sligo.

She specialized in studies of children and usually her subjects were members of her family or friends in Helensburgh or the Jordanhill area of Glasgow.

Mrs. Gore Booth lived in Jordanhill from 1856 to 1877 and at 68 Clyde St., Helensburgh between 1878 and 1883.

She exhibited at the R.S.A. in 1878, 1879 and 1883; at the R.G.I.F.A. in 1874, 1883 and 1884 and at the R.A. between 1856 and 1878.

REFERENCES

LIT. Bénézit vol. II, p 171: Grant p 41: Graves vol. I, p 240;
R.A. Catalogues 1856 - 1878: R.G.I.F.A. Catalogues 1874, 1883,
1884: R.S.A. Catalogues 1878, 1879, 1883.

BOWIE, JOHN fl 1844 - 1864

The red sandstone monuments in Fenwick Churchyard erected to Mr. Guthrie in 1844 and to Captain Paton in 1853 are signed by J. Bowie.

In his History of Kilmarnock, Archibald Mackay states that Bowie was a Kilmarnock sculptor and also mentions a work that has not been traced, a statue of Captain Paton carved by Bowie and erected in Kilmarnock before 1864.

REFERENCE

LIT. Mackay, A., History of Kilmarnock (3rd ed.; Kilmarnock; 1864) p.55.

BOYD, JOSEPH 1822 - 1899

A number of competently carved portrait medallions in both sandstone and marble are among the works signed by Joseph Boyd in the Ayr Cemetery. His own gravestone, which is in the cemetery, describes him as a sculptor who worked in Ayr until his death on 26 August, 1899. He died at the age of seventy-seven and had been predeceased by his wife Mary Hollis.

BOZZI, GIOVANNI fl 1895 - 1901

From 1895 to 1900 the sculptor Giovanni Bozzi was resident in Edinburgh and exhibited annually at the R.S.A. In 1895 he lived at 21 Perth Street and from 1896 to 1900 he had a studio at 83 Princes St. He worked principally as a portraitist and in 1901 sent two portrait busts to the R.S.A. from 36 Rue de Bertin, Paris, an address he shared with Lorenzo Bozzi who was a painter.

REFERENCES

LIT. R.S.A. Catalogues 1895 - 1901.

BREWSTER, A.L. or A.S. fl 1860 - 1866

Nine portrait busts and medallions by A. Brewster were shown at the R.S.A. between 1860 and 1866. He also exhibited portrait studies at the R.G.I.F.A. from 1861 to 1863.

Brewster lived in Glasgow from 1860 to 1864. He exhibited from 103 Renfrew Street in 1860, 17 Carnarvon Street in 1863 and 3 West Bank Terrace in 1864. The following year he moved to Edinburgh where he worked from 24 George Street and lived at 20 St. Andrew Square for two years.

REFERENCES

LIT. R.G.I.F.A. Catalogues 1861 - 1863: R.S.A. Catalogues 1860 - 1866

BRODIE, ALEXANDER 1829 - 1867

Alexander Brodie was fourteen years younger than his more renowned brother William. He was born at 8 Virginia Street, Aberdeen in 1829, the son of a seaman, John Brodie and his wife Mary

Wake. After leaving school he was apprenticed as a brass finisher for several years until he was brought to the attention of one of his brother's early patrons, Sheriff Watson. With assistance from Watson, Brodie moved to Edinburgh in the early 1850s where he worked in his brother's studio and attended classes at the Trustees School of Design. In 1856 he won the School's prize for modelling from the Antique.

Two years later Brodie returned to Aberdeen where he rapidly established a considerable practice in bust portraiture and graveyard monuments. He lived at first in Catto Square, Footdee and established a studio in Bothwell's Court, Justice Street. In 1863 he moved to 56 Enoch Street.

Brodie's first major commission was for a statue of the Reverend Charles Gordon; he had completed the model of the work by August 1858 when it was shown at a special exhibition in the County Buildings, Aberdeen. The statue of Gordon is sometimes attributed to Alexander MacDonald q.v. who probably carved the figure from Brodie's model; Brodie would have added the finishing touches to the work.

In the early 1860s he received a further two major commissions, for statues of the fifth Duke of Richmond and of Queen Victoria. Brodie originally represented the Queen wearing her court robes but it is reputed that she wanted the work to be distinctly Scottish in character and suggested the addition of the main feature of the drapery, a tartan plaid fastened with a thistle brooch on the left shoulder. Brodie received sittings from Queen Victoria in 1865 for both the statue and a portrait bust. The statue was completed in 1866 and Brodie turned his attention to finishing the bust. His

striving for perfection of that work is generally regarded as a contributory factor, if not the main cause of the derangement of his mind which resulted in him taking his own life on 30 May 1867 at the age of thirty seven. He was buried in St. Clements Churchyard, Aberdeen on 3 June 1867. His unfinished bust of Queen Victoria was completed by William Brodie from sittings he received from the Queen at Balmoral in October of the same year.

Alexander Brodie exhibited portrait busts at the R.S.A. in 1852, 1858 and 1861. In 1862 he exhibited one work at the R.G.I.F.A. and in 1864 sent two narrative studies to the R.A. His Oenone was shown at the International Exhibition of 1862.

REFERENCES

The principal source for Brodie's career is Scottish Notes and Queries, vol. I, (1923) pp.4, 20, 35, 49, 65.

MS. Aberdeen Town Council minute book 1886-1887, pp 231-232, 250, 279, 301.

LIT. Aberdeen Citizen 1859 3 Sept.: Aberdeen Free Press and Buchan News 1866 14 Sept.: Aberdeen Journal 1856 9 July; 1857 26 Aug.; 1858 28 July; 1867 5 June: Aberdeen Public Library press cuttings: Art Journal 1864 p 84; 1866 p 344; 1867 p 172: Bénézit vol. II, p 324: Grant p 43: Graves vol. I, p 293: Gunnis p 62: Pevsner, N., The Buildings of England: Wiltshire (rev.ed.; London; Penguin, 1973) p 123: Redgrave p 55: R.A. Catalogue 1864: R.G.I.F.A. Catalogue 1862: R.S.A. Catalogues 1852, 1858, 1861: Scotsman 1856 9 July p 4; 1861 15 March p 2: Thieme-Becker vol. V, p 41.

WORKSTATUESPORTRAITURE

5TH DUKE OF RICHMOND: marble, 1863. Huntley, The Square

QUEEN VICTORIA: marble, 1866. Aberdeen City Chambers: originally at the junction of Union St. and St. Nicholas St., Removed indoors in 1888 on the advice of Henry Bainsmith q.v.

NARRATIVE WORKS

(MERCURY: marble, 1862. Bowood House; seated:- B.of E. Wiltshire p 123)

STATUETTE

HIGHLAND MARY: marble, n.d. Aberdeen Art Gallery

BUSTS

COLONEL SYKES: marble, 1860. Aberdeen Trinity Hall

(QUEEN VICTORIA: marble, 1868. Windsor Castle; begun by Alexander Brodie in 1865, completed by William Brodie q.v. in 1867:- Gunnis p 63)

ARCHITECTURAL SCULPTURE

REV. CHARLES GORDON: statue in a niche on the facade of Nelson Street School; granite, 1858. Aberdeen

TWELVE APOSTLES: statues in the nave of St. Mary's Roman Catholic Cathedral; plaster, 1863. Aberdeen, Huntly St.

OTHER WORK

CHARLES ADAMS BEATTIE MONUMENT: marble, 1859. Aberdeen, St. Nicholas Parish Churchyard

JOHN AND MARY BRODIE MONUMENT: marble, 1865. Aberdeen, St. Clements Churchyard; to the sculptor's parents

WILLIAM COPLAND MONUMENT: marble, 1863. Aberdeen, St. Nicholas Parish Churchyard; mourning woman stooping over a cross.

BRODIE, MARY fl 1858 d.1911

Miss Mary Brodie was the daughter of the sculptor William Brodie and his wife Helen Chisholm. Between 1858 and 1864 she showed five pieces of sculpture at the R.S.A.; apart from one Biblical study the works were all portraits, usually of her family and friends.

Between 1858 and 1861 she worked from Torphichen Street, Edinburgh and in 1864 exhibited from her father's studio at 9 Coates Place. Later in the decade she married the Edinburgh architect James (later Sir James) Gowans.

She died on 21 July 1911 and was buried in the Grange Cemetery, Edinburgh.

REFERENCES

LIT: R.S.A. Catalogues 1858-1864: Scotsman 1861 15 March p 2.

WILLIAM BRODIE R.S.A. 1815 - 1881

The eldest son of a seaman John Brodie and his wife Mary Wake, William Brodie was born at Banff on 22 January 1815. About six years later the family moved to Aberdeen where he received his schooling and was apprenticed as a plumber and gas fitter. Brodie worked as a plumber at Broadford Works for more than twenty years and in that period much of his leisure time was occupied by scientific

study at the Mechanics Institute in Aberdeen where he became proficient at making instruments for his own experiments. As a hobby he also took up modelling in both wax and clay and by 1840 he was able to cast in lead the figures that he had modelled of well known people. These are his first recorded attempts at sculpture. In the early 1840s Brodie received drawing lessons from G.W. Wilson at Aberdeen and was also interested in oil painting. He is reputed to have painted a considerable number of portraits, particularly in the few years after his marriage to Helen Chisholm in 1841. However he specialized in modelling small medallion portraits and in 1846 a number of his wax medallions were exhibited by Mr. Hay of Market Street Aberdeen. The exhibition attracted the attention of Sheriff Watson of Aberdeen and the historian John Hill Burton; they became two of his earliest and most important patrons.

Encouraged by Burton, Brodie moved to Edinburgh in 1846 where he lived at 10 Archibald Street until 1848 when he moved to 14 Heriot Place. In 1847 he entered the Trustees School of Design where he studied for four years and was taught to model on a larger scale and learned to carve bust portraits. In 1848 he won the major prize offered by the Board of Trustees for a model of a design for a flat vase.

During his early years in Edinburgh Brodie received the support of many members of the Faculty of Advocates notably Lord Murray, Lord Rutherford and Henry Cockburn to whom he had been introduced by both Sheriff Watson and another of his early patrons, Francis Jeffrey. He carved busts of each of these patrons and in particular his portrait of Cockburn brought him widespread recognition and laid the

cornerstone of his subsequent success in that department of sculpture. In 1852 Brodie had received an opportunity to visit Italy when a Glasgow merchant James Buchanan offered to pay for two years study in Rome and to provide for his wife and family in his absence. In Rome Brodie worked in the studio of Lawrence MacDonald under whose guidance he executed a marble figure of Corinna which in 1856 was reproduced as a statuette in parian marble by Copeland; fifty such statuettes were offered as prizes by the Association for the Promotion of the Fine Arts in Scotland. In 1877 a further twenty copies of Corinna were among the prizes offered by the Association as well as twenty reproductions of his statuettes of Ruth and Penelephon, The Beggar Girl.

Brodie returned to Edinburgh in 1854 and worked from 10 Randolph Cliff for three years before moving to 9 Coates Place, West Maitland Street. In 1865 he left Coates Place and established a studio which he named St. Helen's, in Cambridge Street. He worked from St. Helen's for the remaining sixteen years of his life.

Although Brodie executed a considerable number of narrative studies he was essentially a portraitist. His obituary in The Times credited him with having "executed more busts in portraiture than any other in the same line" (The Times, 1 Nov. 1881, p 6). He was the most prolific exhibitor of such studies at the R.S.A. where he showed over 164 portrait busts in thirty four years. A great many of these works remain in Scottish art collections today. Brodie was also popular as a sculptor of portrait statues for which he received at least nine commissions in his lifetime. In addition he competed unsuccessfully for the National Memorial to the Prince Consort in

1864, the Dundee memorial to George Kinloch in 1869 and for the Glasgow statues of David Livingstone and Thomas Campbell in 1875 and 1876.

On 8 November 1876 Brodie was appointed Secretary to the R.S.A., a post which he held until 1880 when he resigned because of failing health. After almost two years of illness he died at Douglas Lodge, Edinburgh on 30 October 1881. He was buried in the Dean Cemetery. Brodie was survived by his wife Helen who was an amateur painter, a son James Buchanan (named after Brodie's early patron) and three daughters, Harriet, Mary and Jessie. At the time of Brodie's death his son was living in Oregon in America; Mary, q.v. was married to the Edinburgh architect and entrepreneur James (later Sir James) Gowans and another daughter was married to an Edinburgh wine merchant, James McKinlay.

Brodie's estate was valued at more than £11,700.

He was elected A.R.S.A. in 1852 and R.S.A. in 1859. He exhibited annually at the R.S.A. from 1847 to 1881 and his work was represented in the exhibitions of 1882, 1887, 1916 and the centenary exhibition of 1926. He also exhibited regularly at the R.A. from 1850 to 1881 and at the R.G.I.F.A. in 1862, 1868-1876 and 1879-1881. In addition his work was shown at the Kirkcaldy Art Exhibition of 1876 and at Dundee in 1877, 1879, 1881, 1882 and 1885. His group of Little Nell and Her Grandfather was shown at the Great Exhibition of 1851.

A photograph of Brodie is in the library of the R.S.A.

REFERENCES

The principal sources for Brodie's career are the obituary notices in the Edinburgh Evening Courant 31 Oct. 1881, p 5; the Scotsman 31 Oct. 1881, pp 4-5 and The Times 1 Nov. 1881 p 6 and the account in the D.N.B. vol. II, p 1291.

MS. Arbroath, Hospitalfield, Brodie correspondence.

E.T.C. minute books. vol.297 pp 97,270,437; vol.298 p 7; vol.305 p 293; vol.314 p 237; vol.318 pp 54,187; 1879-1887 pp 298-299,306.

N.L.S. MSS. 581 no.504; 1773 f142; 2624 f281; 2626 f115; 2629 f188; 3217 ff99, 117; 9393 f243; 9394 ff101-104, 186; 9395 ff63,75,204; 9396 ff100-103,106,138,153

R.C.P.E. minute books 1860 Feb., p 5219; 1861 7 May p 5430; 1871 7 Feb. pp 5892-5893, 2 May p 5900; 1872 6 Feb. p 5918

R.C.S.E. minute book 1856 16 June p 233.

R.S.A. Library, Annotated Reports 1875, 1881

S.R.O. GD 224 666/1-3; Sc 70/1 vol.211, p 94, vol.217, p 1.

LIT. Aberdeen Journal 1846 29 April: Aberdeen Herald 1848 5 Feb.: Aberdeen Public Library, press cuttings: Angus, M.E., Sheriff Watson of Aberdeen (Aberdeen; Wylie, 1913) pp 90-91: Architect 1876 12 Aug. pp 89-90: Art Journal 1862 p 223; 1863 pp 24,78; 1864 pp 54,362; 1870 p 276; 1871, p 190; 1872, p 193; 1873, p 285; 1874, p 47; 1875, pp 29, 253; 1879, p 236; 1881, p 379: Athenaeum 1881 5 Nov. p 603: Baillie 1873 22 Oct. p 7; 1874 1 April p 1, 8 April p 3; 1875 30 Jan. p 8, 21 April p 5; 1876 2 Aug. p 4, 25 Oct. p 4: Bénézit vol II, p 324: Biograph vol.II (1879) p 218: Boase, F., Modern English Biography (6 vols. Truro; Netherton, 1892-1921) vol.I, p 410: Brydall pp 191-192: Builder 1881 vol. XII, pp 90,586: Catalogue of the First Exhibition of Fine Art in Aberdeen, (Aberdeen; 1877): Catalogue of the Portraits and Busts in the Royal College of Surgeons, Edinburgh (Edinburgh; 1897): Colston pp 99-102 Conway Library, Brodie file: D.A.E. Catalogues 1877, 1879, 1881, 1882, 1885: E.C.P.L. Edinburgh Room, press cuttings YNA 9355, YNA 9400; Box YR 489S61: Glasgow Herald 1874 14 April p 7, 27 April p 6; 1875 28 June p 4; 1877 30 July p 6: Grant pp 43-44: Graves vol.I, p 294: Gunnis pp 62-63: I.L.N. 1876 26 Aug. pp 185,187,192; 1877 9 June p 547: Irving, J., The Book of Eminent Scotsmen (Paisley; Gardner, 1881) p 39: McKay pp 39-44: N.M.R.S. Edinburgh press cuttings: O.N.E. vol.II p 130: R.A. Catalogues 1850-1881: R.G.I.F.A. Catalogues 1862, 1868-1876, 1879-1881: R.S.A. Catalogues 1847-1882, 1887, 1916, 1926: R.S.A. Reports 1862; 1866 p 19; 1881 pp 10-12: Scotsman 1847 29 Jan p 3; 1848 29 April p 3; 1849 17 Feb. p 2; 1850 27 Feb. p 3; 1852 31 March p 3, 13 Nov. p 3; 1853 5 March p 3; 1854 18 March p 2, 18 Nov. p 3; 1855 21 March p 3, 15 April p 3; 1856 20 Feb. p 3; 8 March p 3, 26 March

p 3, 19 July p 3; 1857 28 March p 2; 1858 3 Feb. p 3, 3 April p 3, 2 Oct. p 2; 1859 19 March p 2, 21 July p 2, 26 Nov. p 2; 1860 27 Jan. p 2, 30 Jan. p 2, 14 March p 2, 23 March p 2, 1 Nov. p 2; 1861 30 Jan. p 2, 28 Feb. p 2, 4 March p 1, 15 March p 2, 25 July p 2, 23 Oct. p 3; 1862 1 Feb. p 3, 8 Feb. p 2, 10 Feb. p 2, 15 March p 2; 1867 21 March p 5; 1871 7 March p 5; 1877 26 May p 6, 28 May p 5, 2 June p 6; 1881 5 Nov. p 8: Scottish Notes and Queries, 3rd series vol.I, (1923) pp 4,20,35,49,65: Somerville, T., George Square, Glasgow, and the Lives of Those Whom its Statues Commemorate (Glasgow; nd.) p 188: Thieme-Becker vol.V, p 41: Tonge p 111: Woodward, B.B., ed., Fine Arts Quarterly Review vol.I, (May, 1863) p 204.

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

H.R.H. PRINCE ALBERT, THE PRINCE CONSORT: marble, 1864 Perth
 DR. THOMAS ALEXANDER: marble, 1862. Prestonpans
 SIR DAVID BREWSTER: marble, 1877. Edinburgh University, Kings Buildings
 (GEORGE BROWN: 1880. Canada, Toronto:- Gunnis p 62)
 LORD COCKBURN: marble, 1862. Edinburgh, Faculty of Advocates
 OLIVER CROMWELL: freestone, 1881. Edinburgh, Scott Monument
 THOMAS GRAHAM: bronze, 1871. Glasgow, George Square; seated
 JOHN GRAHAM-GILBERT: marble, 1870. Glasgow Art Gallery
 (OLIVIA BARBARA KINNAIRD: marble, 1871. Rossie Priory; recumbent:
D.of E.)
 EARL OF LEICESTER: freestone, 1871. Edinburgh, Scott Monument, north
 west buttress
 HELEN MACGREGOR: freestone, 1881. Edinburgh, Scott Monument
 LORD PROVOST THOMAS MARSHALL: bronze, n.d. Perth, in front of the
 Art Gallery
 SIR JAMES Y. SIMPSON: bronze, 1877. Edinburgh, Princes St. Gardens;
 seated.

NARRATIVE WORKS

AMY ROBSART: freestone, 1871. Edinburgh, Scott Monument, north west
 buttress
 ARCHITECTURE CROWNING THE THEORY AND PRACTICE OF HER ART: sandstone,
 1862. Edinburgh, Princes St. Gardens; group of three figures,
 a woman and two children
 EDITH OF LORNE: freestone, 1871. Edinburgh, Scott Monument, north
 west buttress
 GREYFRIARS BOBBY: bronze, 1872. Edinburgh, George IV Bridge;
 Scottish terrier
 JEANIE DEANS: freestone, 1871. Edinburgh, Scott Monument, north east
 buttress
 MADGE WILDFIRE: freestone, 1881. Edinburgh, Scott Monument
 (MEMORY: marble, 1861. Bowood House; seated:- Scotsman 23 Oct. 1861,
 p.3)

(OENONE: marble, 1858. Hants. Avington Park: Gunnis p 62)
 THE LAIRD OF DUMBIEDYKES: freestone, 1871. Edinburgh, Scott Monument,
 north east buttress.
 THE NOBILITY: corner group of three figures, a man, woman and child
 on the National Memorial to the Prince Consort; bronze, completed
 1876. Edinburgh, Charlotte Square Gardens; also the Prince's
 heraldic bearings. See also A.H. Ritchie, C. Stanton, J. Steell
 and D.W. Stevenson
 THE RAM: bronze, presented 1875. Moffat.

BUSTS

PORTRAITURE

WILLIAM P. ALLISON: marble, 1860. Edinburgh, R.C.P.E.
 RT. HON. LORD BARCAPLE: marble, 1872. Edinburgh, Faculty of Advocates
 PROF. JOHN BENNETT: marble, 1875. Edinburgh University
 PROF. JOHN BLACKIE: plaster, R.S.A. 1860. Edinburgh, S.N.P.G.
 THOMAS JAMIESON BOYD: marble, 1873. Edinburgh, Merchant Company
 WILLIAM BRAND: marble, R.S.A. 1872. Edinburgh, Bank of Scotland,
 George St.
 ROBERT BRYSON: marble, 1878. Edinburgh, Merchant Company
 (BARONESS BURDETT-COUTTS: marble, 1874. London, Coutts Bank: Gunnis
 p 63)
 ROBERT BURNS: marble, 1864. Edinburgh, Lady Stairs House
 JOHN HILL BURTON: marble, 1859. Edinburgh, Scotsman Office
 JOHN HILL BURTON: marble, modelled 1859. Edinburgh, S.N.P.G.;
 Alexander Rhind q.v. after Brodie
 REV. ROBERT CANDLISH: marble, 1873. Edinburgh, St. Georges West Church
 THOMAS CARLYLE: marble, 1869. Kilmarnock, Dick Institute
 PROF. ROBERT CHRISTISON: marble, 1871. Edinburgh University
 JOHN CLAPPERTON: marble, 1876. Edinburgh, George Watson's School
 LORD COCKBURN: marble, 1855. Edinburgh, S.N.P.G.
 LORD COCKBURN: marble, 1856. Edinburgh, R.S.A.
 LORD COCKBURN: marble, 1862. Edinburgh, Faculty of Advocates
 THOMAS CONSTABLE: marble, 1870. Edinburgh, S.N.P.G.
 ROBERT COX: marble, 1897. Edinburgh University; J.S. Rhind q.v.
 after Brodie
 PROF. THOMAS J. CRAWFORD: marble, 1876. Edinburgh University
 REV. WILLIAM CUNNINGHAM: marble, 1863. Edinburgh, New College
 1ST LORD DUNFERMLINE: marble, 1859. Edinburgh, S.N.P.G.
 MRS. FARQUHARSON OF INVERCAULD: marble, 1872. Braemar, Invercauld
 CHARLES HAY FORBES: marble, 1860. Edinburgh, Bank of Scotland,
 George St.
 PROF. JOHN GOODSIR: marble, 1870. Edinburgh University
 THOMAS CUTHRIE: plaster, 1875. Edinburgh, Greyfriars Church
 SIR WILLIAM HAMILTON: marble, 1867. Edinburgh University
 LORD HANDYSIDE: marble, 1855. Edinburgh, Faculty of Advocates
 PROF. W.B. HODGSON: marble, 1881. Edinburgh University
 LORD PRESIDENT INGLIS: marble, 1864. Edinburgh, Faculty of Advocates
 9TH BARON KINNAIRD: marble, 1859. Dundee Art Gallery
 (FRANCES ANNA GEORGINA, WIFE OF 9TH BARON KINNAIRD: marble, 1865.
 Rossie Priory: Conway Library, Brodie file)
 MRS. WILLIAM LAW: marble, n.d. Glasgow Art Gallery
 LORD PROVOST WILLIAM LAW: marble, 1872. Edinburgh, New Council Chamber

REV. ROBERT LEE: marble, 1869. Edinburgh, New College
 PROVOST WILLIAM LINDSAY: marble, 1864. Leith Town Hall
 DAVID LIVINGSTONE: plaster, 1877. Glasgow University, Hunterian Museum
 ALEXANDER MACDUFF: marble, 1869. Edinburgh, Highland Tolbooth Church
 DR. RICHARD J. MACKENZIE: marble, 1855. Edinburgh, R.C.S.E.
 CHARLES MACLAREN: marble, n.d. Edinburgh, Royal Scottish Museum
 CHARLES MACLAREN: marble, 1861. Edinburgh, S.N.P.G. J. Hutchison q.v.
 after Brodie
 SIR JOHN MELVILLE: marble, 1877. Edinburgh, New Council Chamber
 HUGH MILLER: marble, R.S.A. 1858. Edinburgh, S.N.P.G.
 DR. ROBERT MOFFAT: marble, 1877. Blantyre, Livingstone National Monument
 LORD MONCRIEFF: marble, 1853. Edinburgh, Faculty of Advocates
 REV. ALEXANDER MONTEITH: marble, 1861. Edinburgh, New College
 REV. ALEXANDER MONTEITH: marble, 1862. Edinburgh, New College
 JAMES BEAUMONT NEILSON: marble, n.d. Glasgow Art Gallery
 WILLIAM NELSON: marble, 1880. Edinburgh, S.N.P.G.
 JOHN PHILLIP: marble, 1868. Aberdeen Art Gallery
 A.H. RHIND OF SIBSTER: marble, 1874. Edinburgh University
 JOHN RITCHIE: marble, 1866. Edinburgh, Scotsman Office
 REV. JAMES ROBERTSON D.D.: marble, 1874. Edinburgh, Highland Tolbooth Church
 ALEXANDER RUSSEL: marble, 1877. Edinburgh, Scotsman Office
 ALEXANDER RUSSEL: marble, 1877. Edinburgh, S.N.P.G.
 LORD RUTHERFURD: marble, 1856. Edinburgh, Faculty of Advocates
 SIR JAMES Y. SIMPSON: marble, 1871. Edinburgh R.C.P.E.
 SIR JAMES Y. SIMPSON: marble, 1871. Edinburgh, R.C.S.E.
 SIR JAMES Y. SIMPSON: marble, 1872. Edinburgh University
 SIR JAMES Y. SIMPSON: marble, 1879. London, Westminster Abbey
 MADELEINE SMITH: marble, 1859. Edinburgh, Fine Art Society
 REV. WILLIAM SMITH D.D.: marble, 1879. Edinburgh, Highland Tolbooth Church
 PROF. JAMES SYME: marble, 1867. Edinburgh, R.C.S.E.
 PROF. JAMES SYME: marble, 1872. Edinburgh University
 QUEEN VICTORIA: marble, 1868. Edinburgh, S.N.P.G.; crown damaged
 QUEEN VICTORIA: marble, 1869. Edinburgh, Merchant Company
 QUEEN VICTORIA: marble, n.d. Lochawe, St. Conans Church
 (QUEEN VICTORIA: marble, 1867. Balmoral Castle; begun by Alexander Brodie in 1865, completed by William Brodie 1867: Gunnis p 63)
 REV. DAVID WELSH: marble, 1851. Edinburgh, New College
 REV. DAVID WELSH: marble, 1854. Edinburgh, Free Church College
 UNKNOWN LADY: marble, 1867. Edinburgh, N.G.S.; veil over head
 UNKNOWN LADY: marble, 1881. Edinburgh, Huntly House Museum
 UNKNOWN MAN: marble, 1879. Edinburgh, R.S.A.
 UNKNOWN MAN: marble, 1881. Possession of writer
 UNKNOWN MAN: marble, 1881. Edinburgh, Nicolson's Antiques, High St.

NARRATIVE WORKS

A SCOTCH LASSIE: marble, R.S.A. 1858. Edinburgh N.G.S. W. Brodie
 after P. Park q.v.
 A SCOTS GIRL: marble, 1869. Edinburgh, N.G.S.
 (LAURA: marble, 1858. Bowood House: Conway Library, Brodie file)

STATUETTES
PORTRAITURE

CHARLES COWAN: marble, 1874. Penicuik, Beeslack Stables
DAVID LIVINGSTONE: marble, 1872. Blantyre, Livingstone National Monument

NARRATIVE WORKS

AMY ROBSART: marble, c1871. Peebles Public Library
BLIND GIRL READING: marble, R.S.A. 1873. Broughty Ferry, Orchar Art Gallery, seated
RUTH: marble, 1872. Aberdeen Art Gallery
THE MATHEMATICIAN: marble, 1874. Broughty Ferry, Orchar Art Gallery; seated

ARCHITECTURAL SCULPTURE

ST. ANDREW: Statue on Glasgow Life Assurance Building, freestone, 1872. Glasgow, Renfield Street; demolished.

RELIEF SCULPTURE

PORTRAITURE

SAMUEL BOUGH: bronze, 1878. Edinburgh, Warriston Cemetery; medallion
JAMES BUCHANAN: marble, S. A.R.S.A. Edinburgh, Dean Cemetery
GEORGE COMBE: plaster, n.d. Edinburgh, S.N.P.G.; medallion
ROBERT COOK: bronze, died 1856. Edinburgh, Rosebank Cemetery
ALEXANDER COWAN: bronze, R.S.A. 1861. Edinburgh, Grange Cemetery
MARY DOIG: freestone, n.d. Edinburgh, Portobello Cemetery; medallion
REV. THOMAS GUTHRIE: sandstone, n.d. Inverary, Craig Dhu House
MACFARLAN: bronze, 1871. Glasgow Necropolis, medallion
ELIZA PATON: freestone, died 1848. Edinburgh, Dean Cemetery; and narrative relief
REV. JOHN PAUL: marble, n.d. Edinburgh, St. Cuthberts Parish Church; very high relief
ALEXANDER AND JOHN RUNCIMAN: freestone, 1866. Edinburgh, Canongate Churchyard; double portrait medallion
ALEXANDER SMITH: 1868. Edinburgh, Warriston Cemetery
ROBERT THOMSON: bronze, 1873. Edinburgh, Dean Cemetery
UNKNOWN SUBJECT: marble, 1873. Aberdeen, St. Clements Churchyard; badly eroded

NARRATIVE WORKS

EDUCATION: marble, R.S.A. 1874. Edinburgh, Mary Erskine's School
71ST HIGHLAND LIGHT INFANTRY: marble, 1867. Glasgow Cathedral, war memorial


OTHER WORK

GREYFRIARS BOBBY: marble n.d. Edinburgh, Huntly House Museum, small reproduction of Edinburgh Statue.

BROWN, KELLOCK R.B.S. 1856 - 1934

Kellock Brown was born on 15 December 1856 in Glasgow and remained closely associated with that city throughout his life. He received his early tuition in sculpture at the Glasgow School of Art and was granted a bursary to continue his training in London. He was admitted to the R.A. Schools on 10 March 1885 and while in London also studied under Edouard Lanteri at the Royal College of Art. After completing his studies he devoted a good deal of time to embossed metal work as well as sculpture and became a member of one of the London guilds.

In 1888 Brown returned to reside permanently in Glasgow where he became a lecturer in modelling at the School of Art. He established a studio at 138 Wellington Street and in 1900 moved to 152A Renfrew Street where he worked for the rest of his life.

In Glasgow Brown attained popularity rapidly and one of the most important of his early commissions was the allegorical relief erected in Glasgow Cathedral in memory of the Reverend George Burns. The work is inscribed with the monogram  with which Brown frequently signs his work. In 1902 he was second to another west of Scotland sculptor, Archibald Shannan, in the election for an associate of the R.S.A.

After the First World War he received many commissions for war memorials and later in the 1920s he specialized in Burns' themes. He died suddenly of heart failure at Glasgow on 20 February, 1934. The sale of his effects held after his death included a fine collection

of antique furniture and many examples of his work in embossed metal and in sculpture.

Brown was a member of the Royal Society of British Sculptors.

He exhibited at the R.A. in 1887, 1893 and 1923 and at the P.A.I. from 1896 to 1899. His work was shown regularly at the R.S.A. from 1890 to 1929 and at the R.G.I.F.A. from 1887 to 1934. He was also represented in the Glasgow Burns Exhibition in 1896.

A portrait of Kellock Brown is reproduced in the Glasgow Herald 21 Feb. 1934, p 15.

REFERENCES

The principal source for Brown's career is the obituary notice in the Glasgow Herald 21 Feb. 1934, p 15.

MS. R.A. Library, 'Register of Students at the R.A. Schools'.

LIT. Art Journal 1898 p 72: Bénézit vol.II, p 340: Glasgow Art Gallery, press cuttings: Glasgow Herald 1913 14 May p 8, 20 May p 7; 1914 18 Nov. p 6, 23 Dec. p 4, 29 Dec. p 5; 1916 4 Nov. p 7, 6 Nov. p 9; 1934 24 April p 7, 13 Aug. p 9; 1937 2 July p 9; 1939 8 July p 9: Grant p 45: Graves vol.I, p 309: P.A.I. Catalogues 1896-1899: R.A. Catalogues 1887, 1893, 1923: R.G.I.F.A. Catalogues 1887-1934: R.S.A. Catalogues 1890-1929: Scotsman 1894 5 March p 9; 1902 20 March p 7; 1916 6 Nov. p 8.

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

ROBERT BURNS: bronze, presented 1919. Glasgow Art Gallery
 THOMAS CARLYLE: granite, 1916. Glasgow, Kelvingrove Park
 GRINGOIRE, A BALLAD-MONGER: marble, 1922. Glasgow Art Gallery

NARRATIVE WORKS

JU-JITSU: bronze, R.A. 1923. London, Tate Gallery: group purchased under the terms of the Chantrey Bequest, 1923
 MELODY: bronze, n.d. Glasgow Art Gallery
 JOHN WATSON MEMORIAL: bronze, 1893. Hamilton; allegorical female statue and portrait relief
 WORLD WAR I MEMORIAL: bronze, 1920. Penpont
 WORLD WAR I MEMORIAL: bronze, 1922. Inverary
 WORLD WAR I MEMORIAL: freestone, c.1922. Largs
 WORLD WAR I MEMORIAL: c.1922. Johnstone

BUSTSPORTRAITURE

REV. GEORGE GLADSTONE: bronze, 1911. Glasgow Art Gallery
 DR. NEIL MUNRO: bronze, 1931. Edinburgh, Morton Hall
 ALEXANDER SMITH: bronze, 1910. Glasgow Art Gallery

NARRATIVE WORKS

FOUR SCORE AND FOUR: bronze, R.S.A. 1899. Glasgow Art Gallery
 FOUR SCORE AND FOUR: marble, 1906. Glasgow Art Gallery

STATUETTE

THOMAS CARLYLE: plaster n.d. Glasgow Art Gallery; model for statue in Kelvingrove Park

ARCHITECTURAL SCULPTURE

DAVID LIVINGSTONE: statue in a niche on the Livingstone Memorial Church, bronze, 1913. Blantyre
 MAN AND BOY: group in a niche on the facade of the City of Glasgow Friendly Society, bronze, n.d. Glasgow, Douglas St.
 59 - 69 RENFIELD STREET: freestone, decorative carving. Glasgow

RELIEF SCULPTUREPORTRAITURE

REV. GEORGE STEWART BURNS: marble, died 1896. Glasgow Cathedral; portrait medallion incorporated in allegorical relief
 DAVID REINECKE: marble, 1903. Edinburgh, Grange Cemetery

NARRATIVE WORK

J.R. MILLER MONUMENT: bronze, 1922. Glasgow Necropolis; allegorical figure

OTHER WORK

MYTHOLOGICAL FEMALE HEAD: copper repoussé panel, n.d. Glasgow Art Gallery

BRYDEN, ROBERT R.F. 1865 - 1939

A native of Coylton, near Ayr, Robert Bryden was born on 11 June 1865. He was the son of a colliery manager David Bryden and his wife Jessie. He was educated at Coylton school and Ayr Academy and after leaving school worked for several years in the Ayr office of the architects Morris and Hunter. Next he moved to London where he lived for fifteen years, at first studying at the Royal College of Art and then executing commissions and teaching art. He visited Italy in 1894, Spain two years later and Egypt in 1897.

After his travels in 1894 he published a series of Etchings in Italy and on his return from Spain another entitled Etchings in Spain. Between 1894 and 1924 he published at least fourteen volumes of etchings; the most important of these was a three volume series of Etchings of Ayrshire Castles published between 1899 and 1910. Many others represented scenes from Burns' poetry or were illustrative of life and personalities in the west of Scotland.

Much of Bryden's early career was devoted to painting as well as etching and on his return to Scotland in the early 1900s he became a member of the Kilmarnock Sketch Club. After 1920 he turned his attention to sculpture and worked in wood as well as plaster, marble and bronze.

For the last thirty years of his life Bryden lived at Ayr where he died at his home, Lyndhurst, Maybole Road on 24 August 1939. He was unmarried and aged seventy four at the time of his death.

Bryden was a Royal Etcher.

He exhibited portrait medallions at the R.S.A. in 1904 and 1905 and at the R.A. in 1903.

REFERENCES

The principal source for Bryden's career is the obituary notice in the Ayrshire Post 25 Aug. 1939.

LIT. Ayr Public Library, press cuttings: Bénézit vol.II, p 371: Graves vol.I, p 323: R.A. Catalogue 1903: R.S.A. Catalogues 1904, 1905: Thieme-Becker vol.V, p 166.

WORKSTATUE

WORLD WAR I MEMORIAL: freestone, 1920. Coylton

BUSTSPORTRAITURE

ROBERT THE BRUCE: marble, n.d. Ayr Town Hall
COL. CLAUDE L.C. HAMILTON: marble, 1932. Alloway, Rozelle House
REV. RODERICK LAWSON: plaster, 1920. Ayr Public Library
JOHN L. MACADAM: wood, 1922. Ayr Public Library
WILLIAM MURDOCH: wood, 1929. Ayr Public Library
WILLIAM WALLACE: marble, n.d. Ayr Town Hall

STATUETTESPORTRAITURE

REV. WILLIAM ADAIR: wood, 1933. Ayr Public Library
ALEXANDER LIVESEY: wood, 1932. Ayr Public Library
JOHN L. MACADAM: wood, 1933. Ayr Public Library

NARRATIVE WORKS

A FIREMAN: wood, 1931. Ayr Public Library
CHRONOS: wood, 1930. Ayr Public Library
PEDEN: wood, 1927. Ayr Public Library

RELIEF SCULPTUREPORTRAITURE

DAVID AND JESSIE BRYDEN: bronze, 1922. Ayr Cemetery; the sculptor's parents, double portrait medallion
ANDREW CARNEGIE: bronze, 1902. Ayr Public Library
DR. DYKES: bronze, 1939. Ayr Old Church
JOHN GALT: bronze, 1939. Irvine
COL. CLAUDE L.C. HAMILTON: plaster, n.d. Coylton, Hamilton Memorial Hall

REV. RODERICK LAWSON: bronze, n.d. Maybole, West Church
 WILLIAM MAYBIN: bronze, 1913. Ayr Academy
 PROVOST HUGH D. WILLOCK: bronze, 1909. Ayr Cemetery

NARRATIVE WORKS

JOHN L. MACADAM MONUMENT: bronze. Ayr Wellington Square; relief on the pedestal of the statue
 WALLACE FAMILY: bronze n.d. Ayr Cemetery; coat of arms.

BUCHANAN, DAVID fl 1877 - 1881

David Buchanan was a Glasgow sculptor who exhibited at the R.G.I.F.A. in 1877. Four years later he was awarded a commission for a small freestone statue of Rose Bradwardine for the Scott Monument, Edinburgh.

REFERENCES

MS. E.T.C. minute book 1879-1887, 1881 7 June pp 298-299

LIT. R.G.I.F.A. Catalogue 1877

BURN, ROBERT fl 1790 - 1816

Virtually nothing is known about Robert Burn who sculpted an excellent marble bust of James Gillespie for the Merchant Company, Edinburgh. The work is dated 1799 and in quality of design and execution is unique among the sculpture produced in Scotland at the end of the eighteenth century.

From 1790 to 1816 Burn worked as a marble cutter at Leith Walk, Edinburgh.

BURNETT, THOMAS STUART A.R.S.A. 1853 - 1888

Thomas Stuart Burnett was born on 14 July 1853 at Edinburgh where his father was a lithograph printer. During his childhood he lived near the Theatre Royal (on the site of the present G.P.O.) and was greatly interested in the backstage arrangements in the theatre. He used to construct his own miniature theatres with pasteboard and would incorporate all the moveable stage machinery. He received his early education at George Heriot's School, Edinburgh but was eager to leave school and about 1867 he was admitted through the influence of a relative into the studio of William Brodie. Between 1871 and 1873 he lived at 2 St. Cuthberts Place and in the following four years at 42 Morrison Street.

From 1867 Burnett attended evening classes at the Trustees School of Design and in 1875 was awarded a national gold medal by the Science and Art Department for the best modelled study from the Antique. Towards the end of 1875 he entered the Life School of the R.S.A. where he studied for five years. In that period he won three major prizes; a special prize for sculpture studies in 1877, the sculpture prize in 1879 and in 1880 he received the Stuart prize for his group Eugene Aram; he shared this last award with W.B. Rhind.

With the exception of a six month break Burnett continued to work in Brodie's studio until the expiry of his apprenticeship in

1878 when he moved to London. His attempt to establish a practice in London proved unsuccessful and after a few months he returned to Edinburgh where he worked at first from 23 Union Place and after 1882 at 2 Annadale Street.

In 1881 Burnett had been introduced to A.D. Grimond of Dundee who was sufficiently impressed with the Eugene Aram group to commission a marble version of it and in addition gave Burnett a commission for a portrait bust. These were Burnett's first important commissions and they helped to pay for his visit to Florence and Paris undertaken later in 1881. On his return from the Continent in 1882 he exhibited three works at the Architectural Exhibition in London; these were statues of Effie Deans, Davie Deans and the White Lady of Avenal which he had executed for the Scott Monument, Edinburgh. The statue of Davie Deans was particularly admired by Sir John Aird M.P. for North Paddington who requested Burnett to reproduce it in marble for him. On the completion of the Deans statue, Aird commissioned a life size statue of Rob Roy.

In the following five years Burnett received two other major commissions, for statues of Alexander Selkirk and General Gordon, but in general he found little work in Scotland. In 1887 with encouragement of his patron Aird he made preparations to move to London where several commissions awaited him. Such plans were abandoned early in 1888 when Burnett contracted a serious illness which resulted in his death at the age of thirty five on 3 March 1888. He died intestate and was buried in the Dean Cemetery, Edinburgh. He was survived by his wife Margaret Irving who died on 13 December 1912 and three daughters Rose, Margaret and Ann, two of whom are alive today. Miss

Margaret Stuart Burnett resides in Edinburgh and the youngest daughter Mrs. Ann Munro lives with her daughter Mrs. A. Mackenzie at Tain.

Burnett was elected A.R.S.A. in 1883.

His work was shown at the R.S.A. almost every year from 1870 to 1888 and again in 1889, 1908, 1916 and 1926. He exhibited regularly at the R.G.I.F.A. from 1874 to 1888; at the R.A. from 1885 to 1887; at Kirkcaldy in 1878 and at the Dundee Fine Art Exhibitions of 1879 to 1883, 1886 and 1889.

His portrait is reproduced in Art and Literature 1888, vol. I, p 74 and on his gravestone is a bronze portrait medallion executed by J.S. Rhind in 1888.

REFERENCES

The principal source for Burnett's career is an article on his life and work in Art and Literature 1888 vol. I, pp 74-76.

MS. E.T.C. minute book 1879-1887; 1881 7 June pp 298-299

S.R.O. Sc 70/1/265, p 255

Thesis Correspondence: Miss Margaret Stuart Burnett, Mrs. Ann Munro

LIT. Aberdeen Journal 1886 19 April, 16 Sept.; 1887 12 March; 1888 11 June, 18 June: Aberdeen Public Library, press cuttings: Art Journal 1880 p 62; 1881 p 124: Benezit vol.II, p 407: Brydall p 192: Builder 1881 vol.XLI, p 90; 1885 vol.XLIX, p 492: Conway Library, Burnett file: D.A.E. Catalogues 1879-1883, 1886, 1889: Dickie, W. Dumfries and Round About (Dumfries; 1898) p 116: E.C.P.L. Edinburgh Room, press cuttings YDA 1816, YDA 1927-5, YNA 9355: Edinburgh Evening Courant 1882 23 March p 2: Grant p 48: Graves

vol.I, p.354: McKay pp 59-60: Notes on the Kirkcaldy Fine Art Exhibition (Kirkcaldy, 1878): R.A. Catalogues 1885-1887: R.G.I.F.A. Catalogues 1874-1888: R.S.A. Catalogues 1870-1889, 1908, 1916, 1926: R.S.A. Reports 1877 p 8; 1879 p 9; 1880 p 9; 1885 p 18; 1888 p 14: Scotsman 1885 28 Oct p 7; 1886 11 Feb. p 7; 1888 8 Feb. p 7, 8 March p 4, 14 March p 9: Thieme-Becker vol.V, p 269: Tonge p 111.

WORK

STATUES

PORTRAITURE

GENERAL GEORGE GORDON: bronze, 1887. Aberdeen, Schoolhill
 ROB ROY: marble, 1884. Perth Art Gallery, full scale original model for the statue now at The Glen
 ROB ROY: freestone, n.d. Peterculter, painted in several colours
 ALEXANDER SELKIRK: bronze, 1885. Lower Largo

NARRATIVE WORKS

DAVIE DEANS: freestone, 1881. Edinburgh, Scott Monument
 EFFIE DEANS: freestone, 1881. Edinburgh, Scott Monument
 THE BATHER: plaster, 1881. Dundee High School; seated
 THE WHITE LADY OF AVENAL: freestone, 1881. Edinburgh Scott Monument

BUSTS

PORTRAITURE

ANN STUART BURNETT: plaster, 1885. Tain, possession of Mrs. Mackenzie; as a child
 MARGARET STUART BURNETT: plaster, 1876. Edinburgh, possession of Miss M. Stuart Burnett; as a child
 ROSE STUART BURNETT: plaster, n.d. Edinburgh, possession of Miss M. Stuart Burnett; as a child
 KENNETH MURRAY: marble, 1879. Tain, Murray Monument
 QUEEN VICTORIA: sandstone, n.d. Dumfries, Percy's Buildings, English St.

NARRATIVE WORKS

A BABY: marble, 1887. Edinburgh, N.G.S.
 A CHILD: plaster, 1887. Edinburgh, possession of Miss M. Stuart Burnett
 A FLORENTINE PRIEST: marble, 1882. Edinburgh, N.G.S.
 AN INFANT: marble, 1885. Glasgow Art Gallery
 INNOCENCE: plaster, 1880. Edinburgh, possession of Miss M. Stuart Burnett; study of a child

STATUETTE

THE WHITE LADY OF AVENAL: marble, c 1881. Tain, possession of Mrs. Mackenzie

RELIEF SCULPTURE

PORTRAITURE

ROBERT BRYSON: bronze, 1887. Edinburgh, Warriston cemetery; medallion
 THOMAS CARLYLE: bronze, n.d. Aberdeen Art Gallery
 THOMAS CARLYLE: plaster, n.d. Tain, possession of Mrs. Mackenzie
 THOMAS CARLYLE: plaster, 1885. Kirkcaldy Art Gallery

NARRATIVE WORK

5TH DUKE OF BUCCLEUCH MONUMENT: bronze, 1887-1888. Edinburgh High St.;
 six bronze panels on the base, representing scenes from the Dukes
 life; see also W.B. Rhind, C. Stanton, D.W. Stevenson, W.C. Stevenson;
 statue by Sir Joseph Boehm; monument designed by Sir R. Anderson.

CAIRNS, HUGH fl 1890 - 1896

At Kay Park Museum, Kilmarnock is an illustration of a statue
 of Robert Burns that Hugh Cairns executed for the Caledonian Club,
 Boston, America in 1896. Cairns is described in the Museum's records
 as a native of Glasgow.

He exhibited at the R.G.I.F.A. in 1890 and 1891.

REFERENCES

MS. Thesis correspondence, Curator of Kay Park Museum, Kilmarnock

LIT. R.G.I.F.A. Catalogues 1890, 1891

CALDER, ALEXANDER fl 1870 - 1900

Alexander Calder signs two freestone monuments each incorporating
 an allegorical female statue, in Edinburgh graveyards. One was

erected in Warriston Cemetery in memory of Elizabeth Turnbull who died in 1870 and the other to Cissie Sinclair who was buried in Morningside Cemetery in 1890. Calder also carved the granite cross erected over the grave of Major Wylie of North Berwick, in the Old Calton Burying Ground in 1893.

He lived in Edinburgh from 1867 to 1900 working at first from Bellevue, Broughton and after 1886 at Heriot Hill.

REFERENCES

MS. E.T.C. minute book 1888 - 1893 vol. 45, p 564

CAMPBELL, THOMAS 1790 - 1858

Thomas Campbell was born at Edinburgh on 1 May 1790 of parents reputed to be in humble circumstances. He received no basic education and at an early age was apprenticed to the marble cutter John Marshall, Leith Walk. Gunnis records that Campbell also worked for James Dalziel when he succeeded to Marshall's practice. This cannot be accurate as Dalziel did not take over the business until 1820 by which time Campbell was already working in Rome.

During his apprenticeship as a marble cutter he attracted the attention of his first and most important patron, Gilbert Innes of Stow while he was erecting a chimney piece in Innes' house in St. Andrew Square, Edinburgh. Innes sent Campbell to London to study in the Royal Academy Schools to which he was admitted on 8 January

1815. While in London he also worked as a journeyman to the sculptor E.H. Baily.

Further assistance from Innes in 1818 enabled Campbell to travel to Rome and establish a studio there. He soon became one of the most popular portraitists of his day and his studio was a fashionable haunt of visitors to the city, many of whom sat to him for their portraits. It was in Rome that Campbell attracted his second important patron, the sixth Duke of Devonshire for whom he executed a statue of the Princess Borghese, sister of Napoleon. Princess Borghese was famous for the beauty of her hands and feet; of these Campbell took casts which he afterwards reproduced in bronze and silver.

In 1838 with commissions to the value of £30,000 Campbell returned to live in London. However, he retained his studio in Rome for several years and frequently visited Italy to select marble and to arrange for local carvers to execute the preparatory work on his large monuments. In 1848 he travelled to Rome to take a cast of the statue of Marcus Aurelius and it seems probable that the tenth Duke of Hamilton had an interest in the project. Hamilton was an important patron of Campbell during the 1840s and the project was frequently referred to in their correspondence.

In London Campbell had a house and studio at 15 Great Marlborough Street from 1838 until his death on 4 February, 1858. He was buried in Kensal Green Cemetery, London.

He exhibited at the R.I.E.F.A.S. in 1829; the R.S.A. in 1835 and 1856 and at the R.A. from 1827 to 1857. At the Great Exhibition he showed a portrait of A Lady as a Muse.

REFERENCES

The principal sources for Campbell's career are the accounts in the Art Journal 1858 pp 107-108, the D.N.B. vol. III, pp 848-849 and Gunnis pp 76-77. Campbell's letterbook is in the N.L.S. MS.146. An article on the Earl of Hopetoun commission is in the O.E.C. vol. XXII, pp 28-37.

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WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

LORD GEORGE BENTINCK: bronze, 1848. London, Cavendish Square
 PRINCESS PAULINE BORGHESE: marble, 1828. Chatsworth; seated
 (ELIZABETH, DUCHESS OF BUCCLEUCH: marble 1827, Warkton, Church of
 St. Edmund; seated: B.of E. Northamptonshire pp 443-444)
 WILLIAM, 6TH DUKE OF BUCCLEUCH: marble, 1840. Eildon Hall; as a boy
 (COUNTESS OF COURTOWN: marble, 1839. Co. Wexford, Courtown Church;
 recumbent: Gunnis p 77)
 5TH DUKE OF GORDON: granite, 1842. Aberdeen, Golden Square
 (EARL GREY: 1838. Howick: Gunnis p 77)
 (COUNTESS OF HARROWBY: ?1831. Sandon Park: Gunnis p 77)
 4TH EARL OF HOPETOUN: bronze, 1834. Edinburgh, St. Andrew Square;
 dismounted equestrian
 CAPT. SIR WILLIAM HOSTE: marble, 1834. London, St. Paul's Cathedral;
 Between west aisle and nave.
 (HON. A. KINNAIRD: marble, 1836. Rossie Priory; recumbent: D.of E.)
 MRS. SIDDONS: marble, 1845. London, Westminster Abbey
 (QUEEN VICTORIA: Windsor Castle: D.N.B. vol.III, p 849)
 DUKE OF WELLINGTON: marble, 1828. Dalkeith Palace
 FREDERICK AUGUSTUS, DUKE OF YORK: bronze, 1839. Edinburgh, Castle
 Esplanade
 FREDERICK AUGUSTUS, DUKE OF YORK: marble, 1829. London, Senior
 United Service Club, Pall Mall.

NARRATIVE WORK

(GANYMEDE: marble, 1821. Rossie Priory; seated shepherd boy in
 Phrygian cap: Waagen p 445)

BUSTS

PORTRAITURE

LORD GEORGE BENTINCK: marble, 1848. London N.P.G.
 LORD GEORGE BENTINCK: marble. London V. and A.
 PROF. ROBERT BLAIR: marble, 1815. Edinburgh University
 PRINCESS PAULINE BORGHESE: marble, Chatsworth
 5TH DUKE OF BUCCLEUCH: marble, 1834. Eildon Hall
 WILLIAM BURN: marble, 1834: Edinburgh Architectural Association,
 Rutland Square
 SIR JAMES GIBSON CRAIG: marble, R.S.A. 1856. Edinburgh, Signet Library
 (LADY CULLUM: marble, 1824. Bury St. Edmunds Town Hall:- Gunnis p 77)
 JOHN DALRYMPLE: marble, 1853. London, Royal College of Surgeons
 LORD DENMAN: marble, 1853. Eton College
 6TH DUKE OF DEVONSHIRE: bronze, 1823. Chatsworth
 (6TH DUKE OF DEVONSHIRE: marble, 1834. Castle Howard: Gunnis p 77)
 (MARCHIONESS OF DOURO: marble, 1841. Stratfield Saye: Gunnis p 77)
 (DUKE OF GORDON: marble, 1836. Windsor Castle: Gunnis p 77)
 (EARL GREY: marble 1836. Royal Collection: Gunnis p 77)
 LADY ELIZABETH HAY: marble, 1834. The Lennel
 LORD PRESIDENT HOPE: bronze, 1832. Edinburgh, Faculty of Advocates
 8TH EARL OF LAUDERDALE: marble, 1826. Thirlestane Castle
 SIR HENRY LAWRENCE: marble, 1849. London N.P.G.
 ROBERT LISTON: marble, 1850. London, Royal College of Surgeons
 COLIN MACKENZIE: marble, 1830. Edinburgh, Signet Library
 EARL OF NEWBURGH: bronze, n.d. Chatsworth

SIR HENRY RAEBURN: marble, 1822. S.N.P.G.

(LADY CAROLINE SACKVILLE: marble, 1828. Northants. Drayton: Gunnis
p 77)

SIR ROBERT SMIRKE: marble, 1845. London, B.M.

ANNA MARIA STANHOPE: marble n.d. Woburn Abbey

(DUKE OF WELLINGTON: bronze, 1828. Denbigh, Brynkinalt: Gunnis p 77)

DUKE OF WELLINGTON: marble, 1827. Stratfield Saye

DUKE OF WELLINGTON: marble, n.d. Hopetoun House

DUKE OF WELLINGTON: marble, n.d. Thirlestane Castle

DUKE OF YORK: marble, n.d. Hopetoun House

DUKE OF YORK: marble, 1825. Stratfield Saye

DUKE OF YORK: marble, n.d. Thirlestane Castle

UNKNOWN MAN: marble, c1827. Thirlestane Castle

OTHER WORK

PORTRAITURE

MRS. SARAH SIDDONS: marble, n.d. London, N.P.G.

(LADY WHICHCOTE: marble, 1849. Aswarby, Church of St. Denis; large
relief of a seated young woman reading a book:- B.of E.
Lincolnshire p 441)

CHRISTIE, ALEXANDER fl 1852 - 1867

In Glenorchy Church, Dalmally Village is an undated marble relief tablet to the Campbells of Glenorchy. The artist signs it A. Christie sculpt. Perth, and can most probably be identified with a partner in Anderson and Christie, marble cutters, County Place, Perth. Alexander Christie joined the firm in 1851 and after the death of William Anderson q.v. in 1867 he continued the business until 1869.

CHRISTIE, JAMES fl 1850s

Nothing is known about the Arbroath craftsman James Christie except that he was employed in the 1850s by Patrick Allan Frazer to sculpt garden statuary and architectural decoration for Hospitalfield.

WORKSTATUES

A BOY: freestone, n.d. Arbroath, Hospitalfield
 A SHEPHERD: freestone, n.d. Arbroath, Hospitalfield
 UNKNOWN MAN: freestone, n.d. Arbroath, Hospitalfield
 UNKNOWN MAN: freestone, n.d. Arbroath, Hospitalfield

ARCHITECTURAL SCULPTURE

HOSPITALFIELD: chimney piece in the library; plaster, c1852. Arbroath
 HOSPITALFIELD: decorative carving including gargoyles and a statue of
 a priest; freestone, c1855. Arbroath.

RELIEF SCULPTURE

THE DANCE: terra cotta n.d. Arbroath, Hospitalfield; includes eight
 figures

CLELANDS AND CO. fl 1810 - 1832

A monument erected to Lieutenant John Stirling in Glasgow Cathedral in 1829 is signed Clelands and Co. It consists of a marble urn and draped flags.

The Clelands family first established a marble works at Glasgow in 1810. William Clelands and his son John worked from Bath Street until 1829 when the business was moved to 5 Cathcart Street. In 1831 James and Alexander Clelands, either brothers or sons of John, joined the firm, as did William Mossman q.v. The following year the practice was taken over by David Hamilton and Sons.

COCHRANE, JOHN fl 1837 - 1849

In 1837 John Cochrane showed a model of a gentleman in Highland

costume at the R.S.A. In the exhibition catalogue his address was listed as the National Monument, Edinburgh which indicates that he worked with Robert Forrest who at that time was custodian of the National Monument, Calton Hill, Edinburgh.

Four years later Cochrane had moved to Perth where he lived in Athole Street. Later in the 1840s the Perth firm of mason sculptors, Cochrane Brothers sold a freestone statue of Sir Walter Scott to the city of Perth, on their departure for America. The work, which represents Scott seated with his deerhound Maïda beside him, is at South Inch, Perth.

REFERENCES

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LIT. R.S.A. Catalogues 1837, 1841

COLLINS, PETER fl 1872 - 1889

A Stranraer mason sculptor carved a considerable number of elaborate funerary monuments in Stranraer and Wigton. One of the most notable is his 1872 memorial to Margaret Webster in the Church of Scotland graveyard, Stranraer.

COPLAND, ROBERT fl 1909

In the Burns Museum, Dumfries are five reliefs in wood representing scenes from Burns' Tam o' Shanter. The work was executed in 1909 by Robert Copland of Ardlethan, Ellon.

COCKBURN, A. fl 1860

At Largs the public monument to Sir Thomas MakDougall Brisbane is signed by A. Cockburn. It was erected in 1860 and consists of a bronze portrait medallion and three panels of heraldic bearings.

COUTTS, WILLIAM G. fl 1867 - 1876

An Edinburgh sculptor William Coutts exhibited a bust of the sixth Duke of Newcastle at the R.A. in 1867. At the R.S.A. the following year seven of his works, five of them portrait busts, were shown and he also exhibited portraits at the R.S.A. in 1874 and 1876. Coutts lived at 6 Rosemount, Edinburgh from 1867 to 1874 when he moved to 4 Grange Court, Causewayside. In 1876 he exhibited from 1 Alva Street.

REFERENCES

LIT. R.A. Catalogue 1867: R.S.A. Catalogues 1868, 1874, 1876

CUMMINS, ROBERT fl 1793 - 1803

The collections at both Aberdeen University and St. Andrews University include plaster busts of the Rev. Robertson D.D. signed by R. Cummins. There is also a plaster bust by Cummins of William Smellie in the Scottish National Portrait Gallery.

Cummins' work appears to date from the early nineteenth century and he can most probably be identified with the carver and gilder who worked at 23 South Bridge, Edinburgh from 1793 to 1803.

CURRIE, ANDREW fl 1855 - 1881

Considerable confusion has existed about Andrew Currie and John Currie or Corrie q.v.; Gunnis for example included information about both sculptors in his entry on John Currie and omitted specific mention of Andrew. However the facts about each sculptor are easily distinguishable.

Throughout his life Andrew Currie lived in Darnick near Melrose and much of his early work is to be found in that area. He began his career as a wood carver and in 1855 showed three small carvings at the R.S.A.; three similar works by Currie are now at Abbotsford House. Although these are Currie's first recorded and only known carvings in wood, a notice in the 1858 Builder stated that such work by Currie was "well known in the private cabinets and halls of noblemen and gentlemen" (Builder 1858 p 340).

In 1858 Currie was awarded his first major commission, for a statue of Mungo Park for Selkirk. (Gunnis incorrectly dates this work 1839). He won the commission in an open competition in which a great number of designs were entered but he and A.H. Ritchie were the only sculptors to submit models of the proposed statue. Popular satisfaction with the Park monument won Currie a commission for a statue of the Ettrick Shepherd in 1860. The following year he supervised the renovation of Darnick Tower and the collection and removal of the remaining pieces of sculptured stones from the grounds to the interior of Melrose Abbey.

From 1860 onwards Currie became more widely known and although he continued to live in Darnick he executed statues for the Scott Monument in Edinburgh and for Stirling.

He exhibited at the R.S.A. in 1855, 1877 and 1878. In 1877 his portrait bust of James Brunton was accepted for the R.A. exhibition and in 1881 he showed a plaster group, The Ewe Milkers, at the R.G.I.F.A.

REFERENCES

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WORKSTATUESPORTRAITURE

ROBERT THE BRUCE: freestone, 1877. Stirling Castle

JAMES HOGG, THE ETTRICK SHEPHERD: freestone, 1860. Ettrick Valley, on the banks of Loch St. Mary

CHARLES MARJORIEBANKS: freestone, 1873. Coldstream: original statue by A.H. Ritchie q.v. destroyed by lightening in 1872

MUNGO PARK: freestone, 1859. Selkirk; bronze mourning figures at the base and bas-reliefs by Thomas Clapperton

NARRATIVE

Edie Ochiltree: freestone, 1871. Edinburgh, Scott Monument, north east buttress

Old Mortality: freestone, 1871. Edinburgh, Scott Monument, north east buttress

OTHER WORK

A PARTRIDGE: wood, n.d. Abbotsford House

A SHEPHERD: wood, n.d. Abbotsford House

LAMB OF GOD: wood, n.d. Abbotsford House

CURRIE or CORRIE, JOHN c 1820 - 1879

Although the work of this sculptor is signed J. Currie his only known descendants, Richard and Alistair Corrie of Balmaclellan claim the correct rendering of their grand-uncle's name to be Corrie.

Very little is known about Currie's early life. He was born at Loch foot near Dumfries and trained initially as a whinstone mason. He began to work in red and grey sandstone when he moved to Dumfries in the 1830s. In 1839 he was greatly encouraged by the success of the exhibition of his Old Mortality group at Bold St., Liverpool which induced him to move to Liverpool where he began work on a group representing another two of Scott's characters, Edie Ochiltree and Douster Swivel. He exhibited these works and the Old Mortality

group in London in 1840. Next Currie produced statues of Dominie Sampson and Meg Merrilees but these were not as well received as his earlier groups and were the last representations of literary subjects he executed.

Neither did Currie's stay in Liverpool meet with the success he anticipated and in the early 1840s he returned to Dumfries where for the rest of his life he worked as a portraitist and sculptor of architectural decoration. He established a studio at 130 High Street, Dumfries.

On his return to Dumfries Currie initially raised finance by arranging to raffle the group of Old Mortality and His Pony. The work was won by an army surgeon, Dr. Sinclair who died in a gig accident near Chatham the day the raffle was drawn. His executors presented the work to the Dumfries Museum and Observatory where an octagonal open sided temple was specially built to house it.

Currie who was unmarried, died on 31 December 1879 and was buried in St. Michaels Churchyard, Dumfries.

He exhibited a portrait bust of Mr. MacKay of the Theatre Royal, Edinburgh at the R.S.A. in 1841.

REFERENCES

The principal sources for Currie's career are the Art Journal 1839 p 116 and the Builder 1851 pp 30, 48.

MS. Thesis Correspondence, Richard and Alistair Corrie of Balmaclellan

LIT. Allan, Handy Guide to Dumfries (Dumfries, n.d.) p 9: Edinburgh Evening News 1962 19 May p 6: R.S.A. Catalogue 1841: Scotsman 2 April 1862 p 2: Visitor's Guide to Dumfries and Vicinity (4th ed.; Dumfries; McDowell, n.d.) p 38

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

HENRY DUNCAN D.D.: marble, n.d. Dumfries, Church Crescent

NARRATIVE WORKS

CAMERON HIGHLANDER: sandstone, 1860. Balmaclellan, possession of Alistair Corrie

MALE FIGURE: sandstone, n.d. Balmaclellan possession of Alistair Corrie; recumbent

OLD MORTALITY AND HIS PONY: sandstone, n.d. Possession of Lord Templeton

OLD MORTALITY AND HIS PONY: sandstone, c1839. Dumfries Museum and Observatory

BUSTS

PORTRAITURE

RICHARD CORRIE: plaster, n.d. Balmaclellan, possession of Alistair Corrie

ALEXANDER MAXWELL: marble, n.d. Dumfries Museum and Observatory

WELLWOOD MAXWELL: marble, 1842. Dumfries Museum and Observatory

ROBERT THOMPSON: marble, 1848. Dumfries Museum and Observatory

ARCHITECTURAL SCULPTURE

DUMFRIES ACADEMY: four lions and decorative carving, sandstone. Dumfries

GRACEFIELD ART CENTRE: two lions, sandstone. Dumfries, Academy St.

HOLM HOUSE: sundial, gateposts, decorative fountain, vases and four lions; freestone. Balmaclellan; house in ruins

OLD INFIRMARY: two allegorical figures, Hippocrates and Hygeia with a snake wound around her; sandstone. Dumfries

ST. GEORGES HALL: carved rope around entrance; sandstone. Dumfries Buccleuch St.

RELIEF SCULPTURE

ROBERT PATERSON, 'OLD MORTALITY', MONUMENT: freestone, 1870. Caerlaverock Churchyard; mallet and chisel

DALZIEL JAMES fl 1820 - 1838

In 1820 James Dalziel succeeded to the Leith Walk marble cutting business previously owned by John Marshall q.v. and in the next two decades developed it into one of the more important of such practices in Edinburgh. The firm acquired an international reputation and received several orders for decorative work from abroad, in particular from Brazil.

REFERENCES

MS. Mackenzie, J. 'Reminiscences of Samuel Mackenzie' (typescript, R.S.A. Library) p 6

DARNOI fl 1848

A plaster bust of an unknown man in the Glasgow University collection is signed by Darnoi and dated 1848.

DAVIDSON, ANDREW fl 1877 - d 1925

Surprisingly little is recorded about the Inverness artist Andrew Davidson who appears to have been the most proficient sculptor working outside Edinburgh and Glasgow in the nineteenth century. From Inverness he sent portrait studies to the R.S.A. in 1877; the

R.A. in 1878, 1879 and 1881 and to the Dundee Fine Art Exhibition in 1889.

All his known works are in the Inverness^{area} and it is most probable he lived there all his life. He died at Inverness in 1925.

REFERENCES

MS. Thesis Correspondence, The Librarian, Inverness Public Library

LIT. D.A.E. Catalogue 1889: Grant p 73: Graves vol.II, p 255:
R.A. Catalogues 1878, 1879, 1881: R.S.A. Catalogue 1877

WORK

STATUE

FLORA MACDONALD: bronze, 1897. Inverness Castle

BUSTS

PORTRAITURE

(ALEXANDER PENROSE HAY: marble, 1887. Inverness Town Hall: A. Rowan)
(REV. DONALD MACDONALD D.D.: marble, 1887. Inverness Town Hall: A. Rowan)

(WILLIAM MACINTOSH: marble, c1880. Inverness Town Hall: A. Rowan)
(COLIN LYON MACKENZIE: marble, 1875. Inverness Town Hall: A. Rowan)

RELIEF SCULPTURE

PORTRAITURE

FRANK HARPER: marble died 1886. Dingwall, St. Clements Parish Churchyard

NARRATIVE WORKS

REV. THOMAS GRANT MONUMENT: marble, 1906. Tain, St. Duthus Church

REV. AIRD MONUMENT: marble, 1898. Tain, St. Duthus Church

OTHER WORK

THE FONT: marble, n.d. Inverness Cathedral

DICKSON, ALEXANDER fl 1871 - 1876

In 1871 Alexander Dickson shared a studio with Thomas Stuart Burnett at 2 St. Cuthberts Place, Edinburgh. The following year he moved to 3 Spittal Street where he worked until 1876 when he established a studio at 59 Earl Gray Street. He exhibited five portrait studies at the R.S.A. between 1871 and 1876.

REFERENCES

LIT. R.S.A. Catalogues 1871 - 1876

DODS, JOHN 1849 - 1943

Born on 28 October 1849 at Dumfries John Dods lived and worked in that locality all his life. Nothing is known about his training but it is probable that he worked for John Currie until Currie's death in 1879. Although no link between the sculptors is documented their work is stylistically very similar and there exists no known independent work by Dods that predates Currie's death. From the 1880s Dods received most of the local commissions for decorative sculpture and portraiture which in preceding decades had been executed by Currie.

He worked from a studio at St. Mary's Place, Dumfries from 1893 to 1900 and although he was a competent sculptor and exhibited in

London and Edinburgh as well as Glasgow he never received more than local recognition.

Towards the end of the 1890s Dods married Marion Chalmers Moffat who was twenty six years younger than him. She predeceased him on 12 May 1932 and Dods lived until 3 February 1943 when in his ninety-fourth year he died at Dumfries. He was buried in Dumfries High Cemetery.

Dods exhibited at the R.A. in 1894; at the R.S.A. from 1894 to 1896 and in 1900 and at the R.G.I.F.A. from 1893 to 1900.

REFERENCES

LIT. Grant p 79: Graves vol.II, p 349: R.A. Catalogue 1894:
R.G.I.F.A. Catalogues 1893-1900: R.S.A. Catalogues 1894-1896,
1900: Watt, D., Souvenir Guide to Annan (4th ed.; Annan; n.d.) p 14

WORK

STATUES

PORTRAITURE

REV. WILLIAM GRAHAM: marble, n.d. Lochmaben

EDWARD IRVING: marble, 1892. Annan

BUSTS

PORTRAITURE

PROVOST JOHN CHICKEN: marble, 1899. Dumfries Museum and Observatory

DR. GILCHRIST: bronzed plaster, 1886. Dumfries Museum and
Observatory

ARCHITECTURAL SCULPTURE

SOCIAL WORK DEPARTMENT: two lions, sandstone. Dumfries, Newhall
Terrace; formerly the Drill Hall

RELIEF SCULPTUREPORTRAITURE

REV. JAMES GAILLEY: marble, 1890. Annan, St. Andrews' United Free Church; medallion

WILLIAM MCDOWALL: freestone, died 1888. Troqueer Parish Churchyard; medallion

NARRATIVE WORK

THOMAS ADAIR MEMORIAL: sandstone, 1883. Dumfries High Cemetery

WILLIAM MCADAM MEMORIAL: sandstone, 1909. Dumfries High Cemetery

ANN RITCH MEMORIAL: sandstone, 1898. Lockerbie graveyard

REV. E. YOUNG MEMORIAL: marble, 1893. Annan Congregational Church

DONALDSON AND BURNS fl 1920

The red sandstone statue erected at Crianlarich as a First World War Memorial was executed by Donaldson and Burns of Edinburgh.

DOUGLAS, J. fl 1880 - 1891

Several gravestones in the Ayr Cemetery that incorporate decorative reliefs were carried^{out} by J. Douglas of Ayr. Among the more important are those to Jessie Mitchell, 1880 and Jane Watson, 1891. Over the grave of Hugh Gemmell who died in 1880 stands a female allegorical statue, also carved by Douglas.

DOUGLAS fl 1910

An Edinburgh sculptor Douglas executed a decorative and highly expressive bronze portrait relief for the gravestone of Dr. William Jeffrey who died in 1910 and was buried in Warriston Cemetery, Edinburgh.

EDGAR, MATTHEW fl 1882 - 1897

A monumental sculptor Matthew Edgar who had a studio at 60 Academy Street Dumfries executed many of the elaborate monuments erected in the Dumfries High Cemetery between 1882 and 1897. Most are Gothic in style and incorporate small carved reliefs.

EDWARDS, MORTON fl 1865

A marble bust of the eighth Earl of Elgin in the County Hall, Cupar is signed by Morton Edwards and dated 1865.

EWING, GEORGE EDWIN 1828 - 1884

Born at Birmingham in 1828 George Ewing initially worked as a sculptor in Liverpool before moving to Glasgow in 1859. By then he had completed his training first as a wax modeller and later under John Gibson in Rome. During his years in Glasgow Ewing worked from a number of addresses including 56 Buccleuch Street, 17 St. Vincent Place, 156 West George Street, 225 Hope Street and 287 Bath Street. He shared a number of these studios with his younger brother James q.v. who collaborated with him on most of his projects between 1867 and 1876.

One of Ewing's earliest and most important patrons in Glasgow was Sir Charles Tennant 1st Bt. for whom he executed a number of

portrait commissions in the 1860s. It was possibly through the influence of Tennant that he obtained Royal patronage in 1869 when the Prince and Princess of Wales sat to him for their portrait busts. Two other important patrons of Ewing were Henry Glassford Bell and the Glasgow lawyer Gordon Smith who in 1873 played a significant role in ensuring that the Glasgow Burns commission was awarded to Ewing. The ill-feeling caused by the allocation of that work and the subsequent wrangling over the commission that continued for more than three years and in which Ewing's ability was frequently questioned most probably influenced his decision to leave Glasgow for America in 1877.

In America he worked in both Philadelphia and New York. He was engaged on a commission in New York when he died there at the Brevoort Hotel on 26 April 1884.

Ewing exhibited more than forty works at the R.A. between 1862 and 1877. His work was also shown at the R.G.I.F.A. between 1861 and 1880 and at the R.S.A. between 1859 and 1880.

His portrait is reproduced in the Bailie 1 April 1874, facing p 1.

REFERENCES

The principal sources for Ewing's career are accounts in the Bailie 1 April 1876, pp 1-2 and in Scottish Notes and Queries 3rd series, vol. I, (1923) p 192.

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WORK

STATUES

ROBERT BURNS: bronze, 1877. Glasgow, George Square; and three reliefs on the base by James Ewing q.v.
(MR. STEVENSON: 1875. South Shields:- Glasgow Herald 11 April 1874 p 3)

BUSTS

PORTRAITURE

SIR ARCHIBALD ALISON: marble, n.d. Glasgow, Faculty of Procurators
ANDREW BANNATYNE: marble, 1865. Glasgow, Faculty of Procurators
LORD CLYDE: marble, 1862. Glasgow Art Gallery
LORD CLYDE: marble, n.d. Paisley Art Gallery
DAVID ELDER: marble, 1862. Glasgow Art Gallery
HENRY LAMBETH: marble, 1870. Glasgow Art Gallery
DAVID MILLER: marble, n.d. Glasgow Necropolis
MRS. WILLIAM SIM: marble, 1862. Glasgow Art Gallery
WILLIAM SIM: marble, 1872. Glasgow Art Gallery
SIR JAMES Y. SIMPSON: marble, 1862. Glasgow Art Gallery
THOMAS STILLIE: marble, R.S.A. 1877. Glasgow University, Hunterian Museum
UNKNOWN GIRL: marble, n.d. The Glen
UNKNOWN MAN: marble, 1868. Glasgow University, Hunterian Museum
UNKNOWN YOUNG WOMAN: marble, n.d. The Glen; companion piece to 'unknown girl'.

The following portrait busts are signed Ewing and date from the years that George and James Ewing worked in close collaboration, sharing a studio.

SIR HENRY CAMPBELL BANNERMAN: marble, 1869. Careston Castle
 ANDREW GALBRAITH: marble, 1879. Glasgow Art Gallery
 PROF. ROGER KENNEDY: plaster, 1869. Glasgow, University of Strathclyde
 PETER KERR: marble, 1866. Paisley Art Gallery
 JOHN MCCALL: marble, 1878. Glasgow Art Gallery
 JAMES MACLEAN: marble, 1872. Greenock Art Gallery
 JOHN MATHIESON OF CORDALE: marble, 1858. Glasgow Art Gallery
 CHARLES RANDOLPH: marble, 1868. Glasgow, Hunterian Museum
 CAPT. JAMES SMART: marble, 1870. Glasgow Art Gallery
 JOHN TENNANT OF ST. ROLLOX: marble, 1867. Glasgow Art Gallery
 HRH. PRINCESS OF WALES: marble, 1869. Glasgow Art Gallery
 HRH. PRINCE OF WALES: marble, 1869. Glasgow Art Gallery
 HRH. PRINCE OF WALES: marble, 1871. Glasgow Art Gallery
 UNKNOWN WOMAN: marble, 1871. Edinburgh, Nicolson's Antiques, High St.

ARCHITECTURAL SCULPTURE

EYE INFIRMARY: statue of a girl stepping forward; freestone, 1875.
 Glasgow, Berkeley St.; demolished
 CITY OF GLASGOW INSURANCE OFFICE: statue of St. Mungo, freestone 1872.
 Glasgow, Renfield St.; demolished.

EWING, JAMES 1843 - 1900

Less well known as a sculptor than George Ewing was his younger brother James who was born in Carlisle in 1843. He trained in George's studio in Glasgow and worked in collaboration with him on most of his projects. Only when George departed for America in 1877 did James regularly exhibit his own work which was for the most part confined to portraiture. He is not known to have received any major public commission and died at Glasgow in 1900.

Ewing exhibited regularly at the R.S.A. from 1879 to 1888 and at the R.G.I.F.A. virtually every year from 1875 to 1896. His work was shown at the Dundee Fine Art Exhibition in 1881, at the P.A.I. in 1892 and at the Glasgow Burns Exhibition in 1896.

REFERENCES

LIT. Bénézit vol.IV, p 223: D.A.E. Catalogue 1881: P.A.I. Catalogue 1892: R.G.I.F.A. Catalogues 1875-1896: R.S.A. Catalogues 1879-1888: Scotsman 1886 11 Feb. p 7: Thieme-Becker vol.XI, p 118

WORKBUSTSPORTRAITURE

SIR MICHAEL CONNAL: marble, 1894. Glasgow Art Gallery
 JAMES GALBRAITH: marble, 1880. Glasgow, Faculty of Procurators
 JAMES MCLENNAN: marble, 1900. Glasgow, Peoples Palace
 JAMES MARTIN: Cast iron, 1893. Glasgow Green; part of James Martin fountain; missing
 ADAM PATERSON: marble, 1888. Glasgow, Faculty of Procurators
 ALEXANDER DUFF ROBERTSON: plaster, 1880. Glasgow Art Gallery
 ALEXANDER SMOLLET: marble, 1881. Cameron House
 UNKNOWN WOMAN: marble, 1895. Glasgow Art Gallery

ARCHITECTURAL SCULPTURE

HARMONY: statue of an angel blowing an antique trumpet, freestone. Glasgow, Albany Place, Albany Galleries

RELIEF SCULPTURE

ROBERT BURNS MONUMENT: three panels on base representing scenes from Burns poetry, bronze n.d. Glasgow, George Square, statue by George Ewing q.v.

FAIRWEATHER, JOSEPH AND CO. fl 1874 - 1899

Several elaborate Gothic monuments in the Western Cemetery and the Eastern Necropolis, Dundee were carved by Joseph Fairweather and Co. The firm of stone carvers and monumental sculptors operated from 71 Arbroath Road, Dundee between 1874 and 1881, from 64 Arbroath Place from 1885 to 1891 and then from Union Street until 1899.

FERGUSON, DANIEL MACGREGOR fl 1860 - 1896

Born in the area previously known as Argyllshire, Daniel Ferguson settled in Glasgow about 1860. At first he worked as a wood carver and later studied at the Glasgow School of Art. From 1873 to 1896 he lived at 46 Elderslie Street.

He worked with John Mossman from 1874 to 1877 and was his principal assistant on the carving of the figure groups for St. Andrews Halls, Glasgow. After leaving Mossman's studio Ferguson worked as an assistant to James Young. Much of his independent practice was devoted to portraiture but he also executed a number of subject pieces.

Ferguson exhibited at the R.G.I.F.A. almost every year between 1873 and 1896.

REFERENCES

LIT. Glasgow Art Gallery, sculpture file: R.G.I.F.A. Catalogues 1873-1896

WORKBUST

JOHN R. BRINKLEY: marble, n.d. Glasgow Art Gallery

RELIEF SCULPTURE

DANIEL FERGUSON: bronze, died 1888. Stirling Cemetery: the deceased is not identifiable with the sculptor; in his lifetime he worked as a bone setter

FILLANS, JAMES W.S.A. 1808 - 1852

James Fillans was born on 27 March 1808 at Wilsontown near Lanark. His parents were John Thomson Fillans and his wife Jean White and Fillans was the third born but oldest surviving son of a family of thirteen children. He received his early education at the local parish school until about 1816 when the family moved to Busby where Fillans helped his father work on the land. Next he worked as a print assistant at the Printfield at Busby for about five years and then when the family moved to Paisley he was apprenticed, apparently against his will, as a hand-loom weaver. Much of his leisure time was spent in sketching and making elementary shapes out of wood and metal.

When he was about seventeen Fillans was apprenticed to a Paisley stone mason, Hall McLatchie, for whom he carved the capitals on the Paisley Royal Exchange. On the death of McLatchie, Fillans opened his own studio in Paisley and began to model small portrait studies for David Dick, a Paisley bookseller who was his first important patron. Dick brought him to the attention of several other patrons including William Motherwell and Sheriff Campbell of Paisley of whom Fillans modelled portrait busts. Portraits such as these were sufficiently successful to secure him commissions from Glasgow patrons and in the early 1830s he moved to Glasgow where he established a studio in Miller Street and also attended Mr. Warren's drawing classes. During the 1830s Fillans concentrated on the production of bust portraits and was assisted by two of his brothers, John q.v. and Robert.

On 16 April 1833 he married Grace, the daughter of John Gemmell, a manufacturer in Paisley. Two years later he visited London and with financial assistance from his friend and patron James Walkinshaw travelled to Paris where he made a number of drawings from pictures in the Louvre. Fillans returned to London in February 1836 and with further assistance from Walkinshaw established a studio at 5 High Holborn. In 1838 he moved to 12 South Bank and in 1840 to 82 Baker Street where he retained a studio for the next eight years. Although Fillans main studio was in London many of his commissions were from west of Scotland patrons and he spent much of his time in Glasgow and Paisley modelling portrait busts.

In 1841 he was requested to execute a portrait bust as a public testimonial to Richard Oswald of Auchincruive. As Oswald was in Italy, at the time, Fillans travelled to Florence to model the work. He stayed in Florence several months and also visited Paris before returning to London.

Throughout the 1840s he spent an increasing amount of time working in his Glasgow studio in St. Vincent St.; his London residence became a financial burden. In that decade he received his most important commission, for a statue of Sir James Shaw, Provost of Kilmarnock. The work was erected in 1848 and after the inauguration ceremony Fillans was guest of honour at a public banquet at which "homage was rendered to him by all the leading persons of the town and neighbourhood" (Art Journal 1848 p 314).

Two years later Fillans returned to live in Glasgow and worked solely from his studio in St. Vincent Street. He died of rheumatic fever at Glasgow on 27 September 1852 and was buried in Woodside

Cemetery, Paisley. The crouching figure of Grief which he had designed as a memorial to his father was placed over his own grave.

Fillans was elected an Academician of the W.S.A. in 1841.

He exhibited at the W.S.A. in 1842, 1847, 1849 and 1852 and at the R.A. from 1837 to 1841 and in 1848 and 1850.

His portrait is reproduced on the frontispiece of James Paterson's Memoir of the late James Fillans, Sculptor (Paisley; Stewart, 1854).

REFERENCES

The principal source for Fillans' career is the monograph by James Paterson Memoir of the late James Fillans, Sculptor (Paisley; Stewart, 1854).

LIT. Art Journal 1842 p 128; 1844 p 48; 1845 p 196; 1847 p 84; 1849 pp 176, 254; 1850 p 178; 1851 p 221; 1852 p 350; 1855 p 33: Benezit vol.IV, p 366: Brydall p 191: Builder 1844 p 173; 1845 p 552; 1848 p 437; 1851 p 420: Building Chronicle 1854 vol.1, p 114: Gentleman's Magazine 1852, vol. 38, part II, pp 654-655: Grant p 90: Graves vol.II, p 109: Gunnis p 144: Irving, J., The Book of Eminent Scotsmen (Paisley; Gardner, 1881) p 141: Paterson, J. History of Ayrshire (Edinburgh; Stillie, 1863) vol.1, part II: Pyke, E.J., Dictionary of Wax Modellers (Oxford; Clarendon, 1973) p 47: R.A. Catalogues 1837-1841, 1848, 1850: Redgrave pp 151-152: Scotsman 1844 2 March p 2; 1846 24 Jan. p 3; 1848 9 Aug. p 3; 1849 10 July p 3; 1851 28 June p 3: Thieme-Becker vol.XI, p 566: W.S.A. Catalogues 1842, 1847, 1849, 1852.

WORK

STATUESPORTRAITURE

SIR JAMES SHAW: marble, 1848. Kilmarnock

NARRATIVE WORKS

Grief: freestone, 1852. Paisley, Woodside Cemetery; over the sculptor's grave; crouching female figure

BUSTS

WILLIAM CAMPBELL: marble, n.d. Glasgow Art Gallery
 JAMES EWING OF STRATHLEVEN: wax, 1845. Glasgow Art Gallery
 MRS. JAMES EWING OF STRATHLEVEN: wax, 1848. Glasgow Art Gallery
 SIR JOHN MAXWELL 7TH BT.: marble, n.d. Glasgow, Pollok House
 DUGALD MOORE: marble, died 1841. Glasgow Necropolis
 WILLIAM MOTHERWELL: marble, 1851. Glasgow Necropolis; and sandstone relief of St. George and the Dragon on the base of the monument
 PROF. JOHN WILSON: plaster, 1845. Edinburgh, N.L.S.
 UNKNOWN CHILD: marble, 1848. Glasgow Art Gallery
 UNKNOWN MAN: marble, 1849. Paisley Art Gallery
 UNKNOWN MAN: marble, n.d. Paisley Art Gallery
 UNKNOWN MAN: plaster, n.d. Paisley Art Gallery

RELIEF SCULPTUREPORTRAITURE

JACOBUS BROWN: marble, 1846. Glasgow Necropolis
 JAMES DICK: marble, 1840. Ayr, Old Kirkyard
 WILLIAM MOTHERWELL: wax, n.d. Glasgow Mitchell Library; small
 WILLIAM MOTHERWELL: wax, 1835. Edinburgh S.N.P.G.; high relief

OTHER WORK

NAPOLEON: n.d. Edinburgh, Blackwoods; miniature bust reproduced by the Royal Porcelain Works at Worcester
 PROF. JOHN WILSON: n.d. Edinburgh, Blackwoods; miniature bust reproduced by the Royal Porcelain Works at Worcester

FILLANS, JOHN c 1816 - 1867

John Fillans was a younger brother of James Fillans whom he assisted during the 1830s. He is reputed to have executed a number of marble reliefs but he was principally a modeller of wax medallions; such work is outside the scope of this survey.

REFERENCE

LIT. Pyke, E.J., Dictionary of Wax Modellers (Oxford; Clarendon, 1973) p 47.

FLETCHER, ANGUS 1799 - 1862

Angus Fletcher was born in 1799 at Edinburgh where he received his early education. On leaving school he studied law but later abandoned it in favour of sculpture. On 28 November 1825 he was admitted to the R.A. schools on the recommendation of Sir Francis Chantrey.

He returned to Edinburgh in 1829 and worked for three years from a studio at 20 Fettes Row. By 1834 he was again living in London where he worked at first from 11 Waterloo Place and after 1839 from 91 Dean Street.

Gunnis records that Fletcher was a close friend of Charles Dickens who used to call him Mr. Kindheart.

He died in 1862.

Fletcher exhibited at the R.I.E.F.A.S. in 1830, at the R.S.A. from 1829 to 1831 and at the R.A. in 1831, 1834 and 1839. He showed portrait busts at the Liverpool Academy in 1830 and 1832.

REFERENCES

MS. E.U.L. MS. La III 574.
N.L.S. MSS. 4083; 5680 f 39

LIT. Art Journal 1839 pp 24,85; 1840 p 52; 1905 p 17: Bénézit
vol.IV, p 400: Companion to the Scottish Academy Exhibition
(Edinburgh; 1831) p 41: Crayon, G., A Glance at the Exhibition of
Works by Living Artists (Glasgow; Robertson, 1830) p 72: Glasgow
Courier 1832 May 10 p 4, Grant p 95: Graves vol.III, p 126:
Gunnis p 152: Hutchison, S.C. 'The Royal Academy Schools 1768-1830'
Walpole Society, vol.XXXVIII, p 178: R.A. Catalogues 1831,1834,
1839: R.I.E.F.A.S. Catalogue 1830: R.S.A. Catalogues 1829-1831:
Thieme-Becker vol.XII, p 92

WORK

BUSTS

FELICIA HEMANS: plaster, n.d. London, N.P.G.

MRS. LAWRENCE OF STUDLEY: marble 1834. Rippon Town Hall; staircase

RELIEF SCULPTURE

PORTRAITURE

(EDMUND KEAN: marble, 1839. Richmond Parish Church; medallion
originally outside, moved indoors 1904: Art Journal 1905 p 17)

NARRATIVE WORK

DR. CHRYSAL MONUMENT: freestone, 1832. Glasgow Necropolis; angel

FLINT, JOHN fl 1863 - 1888

John H. Flint signs a number of sandstone monuments that incorporate elaborate decorative detail in St. Mary's Churchyard, Dumfries. He also carved the architectural decoration on the Queensberry Hotel, English Street, Dumfries.

In 1882 he had a studio at St. Mary's Place, Dumfries.

REFERENCE

LIT. Visitors Guide to Dumfries and Vicinity (4th ed.; Dumfries; McDowell, n.d.) p 16

FOOTE, DAVID fl 1827

At the exhibition organized by the R.I.E.F.A.S. in 1827 David Foote exhibited a bust of a younger son of Lord Campbell. The work was well received by the reviewer in the Scotsman who wrote that it was "nature, without ostentation - without effort, - but so true - simple - and grateful, as to be, if we may so speak, intensely effective" (Scotsman 1827, 17 Feb., no.472, p 110).

In 1825 Foote sent a bust of a gentleman to the R.A. exhibition.

REFERENCES

LIT. Grant p 96: Graves vol. III, p 134: R.A. Catalogue 1825: Scotsman 1827 17 Feb., no.472, p 110.

FORREST, ROBERT c 1789 - 1852

There is a degree of uncertainty about the year of Robert Forrest's birth; most sources state either 1788 or 1789 while Gunnis gives it as 1790. He was born at Carluke near Lanark, initially

worked as a stone mason in the quarries of Clydesdale and as a carver was entirely self taught. His career as a sculptor began in 1817 when he was discovered carving animals in an old quarry by a Colonel Gordon who had lost his way when out shooting. Gordon was impressed with Forrest's work, commissioned a figure of Bacchus from him and recommended him to various friends, one of whom, Mr. Robertson of Hall Craig, commissioned him to execute a life size statue of a Highland Chieftain. Gordon's influence secured Forrest sufficient patronage to justify his taking up sculpture as a profession. He established a studio in a quarry near Lanark where he executed statues of Old Norval, Falstaff and Rob Roy.

In 1823 he moved to Edinburgh where he attended evening classes at the school of Arts and during the day received private tuition in modelling. He also studied at the Trustees School of Design. By 1825 he was living at Glasgow and in the winter of 1825, 1826 he entered Mr. Warren's Academy to study anatomy and drawing. Later in 1826 he attended the Academy's classes in modelling.

Forrest became more widely known in the 1820s when he was entrusted with the carving of two public monuments. In 1825 he sculpted a statue of John Knox for Glasgow Necropolis from a design by William Warren q.v. and two years later carved the Edinburgh statue of the first Lord Melville to Chantrey's design. Two members of the Melville Monument committee, Michael Linning and David Milne became important patrons of Forrest in the late 1820s.

In 1832 Forrest returned to Edinburgh and the following year when employed as custodian of the National Monument he set up an exhibition on the Calton Hill of four equestrian groups representing

The Duke of Marlborough, The Duke of Wellington, Queen Mary and Lord Herries and Robert the Bruce with the Monk. During the next two decades he increased the number of works on display to thirty and the exhibition became one of the most popular public attractions in Edinburgh.

In 1835 Forrest had competed unsuccessfully for the Glasgow monument to Sir Walter Scott and two years later he visited the Continent travelling extensively in Italy and France. On his return to Edinburgh he again took up residence on the Calton Hill and resumed his duties as custodian of the National Monument. In 1849 when he refused to pay an increase in rental for the ground occupied by his exhibition he was asked to leave and to remove his sculpture. Forrest could not afford to remove his statues. After two years of negotiation a compromise was agreed and he took a number of his works for display in Cheshire. The proceeds of the Cheshire exhibition were to be used to remove the remaining works from the Calton Hill before February 1852. However his venture was a complete failure; in his own words "my exhibition in Cheshire has not been so productive as expected. It has landed me in debt which I have no means of payment. I have now secured a site for my exhibition in Lothian Road and am now prepared to remove it if I had the means of doing so" (E.T.C. minute book 1852 vol.257, p 368). Short of paying for the removal of the statuary there was little the Edinburgh Town Council could do about the matter and the works were still standing on the Calton Hill when Forrest died on 29 December 1852.

He bequeathed his exhibition to the city on certain conditions

(untraced) which proved unacceptable to the Town Council. The situation remained unresolved for a further fourteen years during which the Town Council repeatedly issued Forrest's widow with ultimata to remove the sculpture which she could not afford to do. Eventually in 1865 the Town Council sought a warrant for the ejection of the statuary and in April 1866 was forced to pay for its removal to storage in Royal Crescent Park. The works were later sold by public auction.

Forrest exhibited at the R.S.A. from 1841 to 1844.

REFERENCES

The principal source for Forrest's career is his pamphlet Descriptive Account of the Exhibition of Statuary, National Monument, Calton Hill (Edinburgh; 1846). An article on the Melville Monument commission is in O.E.C. vol.XV, pp 207-213.

The history of his exhibition on the Calton Hill is fully documented in the E.T.C. minute books 1849 to 1866 vol.233 p 279; vol.253 p 109; vol.255 p 355; vol.256 p 173; vol.257 pp 168,368; vol.259 p 337; vol.260 p 79; vol.290 p 249; vol.292 p 440; vol.315 p 94. References to his exhibition are also contained in the National Monument minute book, vol.II, in the Edinburgh City Archives.

MS. E.T.C. minute book vol. 181 p 437
S.R.O. Sc 70/1 vol. 79, p 396

LIT. Art Journal 1839 p 116; 1853 p 65: Bénézit vol.IV, p 441:
Brydall pp 187-188: Builder 1853 p 32: 1854 pp 135,260,281:
Descriptive Account of Statuary from the Chisel of Mr. Robert Forrest
 (3rd ed., Edinburgh; Allan, 1835): D.N.B. vol.VII, p 442: E.C.P.L.
 Edinburgh Room, press cuttings; Edinburgh Improvements 1823-1827 pp
 202,366,374: Falkirk Public Library, sculpture file: Forrest's
Statuary, Calton Hill (Edinburgh; n.d.): Glasgow Courier 1825
 24 Sept. p 1: Gunnis p 155: Irving, J., The Book of Eminent
Scotsmen (Paisley; Gardner, 1881) p 150: Pagan, J., Sketch of the
History of Glasgow (Glasgow; Stuart, 1847) pp 180,183: Redgrave
 p 157: R.S.A. Catalogues 1841-1844: Scotsman 1824 13 Oct. no.497
 p 744, 23 Oct. no.500 p 768; 1825 7 Sept. no.591 p 573, 10 Sept.
 no.592 p 579, 28 Sept. no.597 p 622; 1827 28 Feb. no.745 p 134, 4 Aug.
 no.790 p 494, 25 Aug. no.796 p 542; 1844 4 May p 3; 1851 23 July p 3;
 1852 4 April p 2; 1853 1 Jan. p 2, 9 March p 3; 1854 6 May p 3, 6 Sept.
 p 3: Somerville, T., George Square, Glasgow and the Lives of Those
Whom its Statues Commemorate (Glasgow; n.d.) p 154: Thieme-Becker
 vol.XII, p 217

WORK

STATUES

PORTRAITURE

ROBERT FERGUSON OF RAITH: freestone, 1843. Haddington; statue on a
 column with four mourning figures at the base
JOHN KNOX: freestone, 1825. Glasgow Necropolis; carved from a
 design by William Warren q.v.
WILLIAM MCGAVIN: freestone, 1834. Glasgow Necropolis
1ST LORD MELVILLE: freestone, 1827. Edinburgh, St. Andrew Square;
 carved from a design by Chantrey, model prepared by Luke O'Neil q.v.
WILLIAM WALLACE: freestone, n.d. Lanark; Gunnis dates it 1834; some
 sources state 1817
DUKE OF WELLINGTON: freestone, erected 1854, Falkirk; dismantled
 equestrian, bought at public auction of his work

NARRATIVE WORK

THE PRODIGAL SON: freestone, n.d. Falkirk

OTHER WORK

DAVID RITCHIE, 'THE BLACK DWARF', MONUMENT: freestone, 1836.
 Hallyards; gravestone

GALL, REV. JAMES fl 1850 - 1864

The Reverend James Gall exhibited annually at the R.S.A. from 1850 to 1864. He showed at least twenty seven works most of which were marble portrait busts. Gall lived at 20 Gayfield Square, Edinburgh from 1850 to 1863 when he moved to 10 St. John Street.

REFERENCES

LIT. R.S.A. Catalogues 1850 - 1864

GALLATELY, WILLIAM fl 1856

In 1856 William Gallately won third prize for a model from the Antique at the Trustees School of Design, Edinburgh.

REFERENCE

LIT. Scotsman 1856 19 July p 4

GAMLEY, HENRY SNELL R.S.A. R.B.S. 1865 - 1928

In 1865 Henry Snell (Harry) Gamley was born at Logie Pert near Montrose. He was educated at James Gillespie's School, Edinburgh and in 1886 entered the R.S.A. Schools as a student. In the following

decade he studied in London at the Royal College of Art, under the direction of Edouard Lanteri. On his return to Edinburgh in 1898 he married Margaret, the eldest daughter of Alexander Hogg of Carnoustie. The following year he entered the studio of D.W. Stevenson with whom he worked until 1902 when he established an independent practice at Canaan Lane. Two years later he moved into the studio at 7 Hope Street that had become vacant on the death of Charles McBride q.v.

In the early twentieth century one of Gamley's most important patrons was Lord Guthrie for whom he executed a number of portrait studies. In addition to portrait work, subject pieces and war memorial sculpture formed a significant part of Gamley's oeuvre. His war memorials differ from most others in Scotland in that they are allegorical studies rather than realistic representations of men in battle dress.

From 1927 Gamley was a member of the Board of Governors of the Edinburgh College of Art. His principal form of recreation was music.

Gamley died on 24 October 1928 at Paris where he was working on a colossal statue of Robert Burns for Winnipeg, America. He was survived by his wife, a son and a daughter.

He was elected A.R.S.A. in 1908, R.S.A. in 1920 and R.B.S. in 1926.

He exhibited at the R.S.A. from 1903 to 1929 and his work was shown at the R.G.I.F.A. in 1886.

REFERENCES

The principal source for Gamley's career is the account in Who was Who 1916-1928 (4th ed., London; Black, 1967) p 391.

MS. Aberdeen Art Gallery, correspondence with Mr. and Mrs. Bate

LIT. Academy Architecture vol.XXXI (1907) p 82: Bénézit vol.IV, p 602: Builder vol.CXX, (1921) p 777: Building News 1910 vol.II, p.222: E.C.P.L. Edinburgh Room, press cuttings YNA 9355: Goodwillie, E., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 158-160: Grant p 104: McKay pp 115-116: R.G.I.F.A. Catalogue 1886: R.S.A. Catalogues 1903-1929: Scotsman 1906 12 March p 1; 1907 1 March p 9: Studio vol.52, p 144, vol.67, pp 58,63; vol.80 p 17: Thieme-Becker vol.XIII, p 144

WORKSTATUESPORTRAITURE

(J.B. DUNLOP: Edinburgh: Building News 1910, vol.II, p 222)
KING EDWARD VII: freestone, 1922. Edinburgh, Palace of Holyroodhouse
GENERAL DAVID STEWART: bronze, 1916. Glen Lyon

NARRATIVE WORKS

WORLD WAR I MEMORIAL: bronze, c 1921. Cupar
WORLD WAR I MEMORIAL: bronze, 1928. Montrose

BUSTSPORTRAITURE

ROBERT BURNS: bronze, n.d. Edinburgh, Lady Stairs' House
ROBERT BURNS: plaster, 1907. Edinburgh, Lady Stairs' House
(R.D. CLARK: marble, R.S.A. 1916. South Africa, Maritzburg College: R.S.A. Catalogue 1916)
JOHN GEDDIE: bronze, 1921. Edinburgh, R.S.A.
CHARLES MURRAY L.L.D.: bronze, 1925. Aberdeen Art Gallery
DAVID SCOTT: bronze, 1911. Peterhead Public Library
R.L. STEVENSON: plaster, 1908. Edinburgh, Lady Stairs' House; miniature
ANDREW USHER: bronze, R.S.A. 1914. Edinburgh, Usher Hall
G.F. WATT: plaster, 1911. Aberdeen Art Gallery

STATUETTE

ROBERT BURNS: plaster, 1928. Kirkcudbright, Broughton House: small version of the statue for Winnipeg. It is not known whether the large scale statue was completed and erected after Gamley's death.

ARCHITECTURAL SCULPTURE

GRAND LODGE OF SCOTLAND: statue of St. Andrew on the facade; freestone Edinburgh, 96 George Street

USHER HALL: reliefs of Musical Inspiration and Achievement on the facade, freestone 1914. Edinburgh, Lothian Rd.

RELIEF SCULPTUREPORTRAITURE

ALEXANDER ANDERSON: bronze, 1912. Kirkconnell

WILLIAM RHIND BROWN: bronze, 1904. Edinburgh, Newington Cemetery; medallion

ROBERT BURNS: plaster, n.d. Kilmarnock, Kay Park Museum

JENNY COUTTS: bronze, 1920. Edinburgh, Dean Cemetery

JOHN W. FYFE: bronze, 1913. Edinburgh, Dean Cemetery

CHARLES MCBRIDE: bronze, 1904. Edinburgh, Dean Cemetery

DAVID MENZIES: bronze, 1913. Edinburgh, Grange Cemetery

ROBERT MURRAY: bronze, 1905. Edinburgh, Dean Cemetery; medallion

ANDREW NELSON: bronze, 1913. Glasgow Necropolis; medallion and elaborate decorative detail

EDWARD MAXWELL SALVESON: bronze, 1919. Edinburgh, St. Giles Cathedral

ROBERT LOUIS STEVENSON: plaster, S.A.R.S.A. Edinburgh, Lady Stairs House

WILLIAM GRANT STEVENSON: bronze, 1918. Edinburgh, Grange Cemetery; medallion; see also W.G. Stevenson, sculptor

ALEXANDER TAYLOR-INNES: bronze, 1913. Tain, Old Church of St. Duthus; medallion

BAILIE WALLACE: bronze, 1912. Tain, Old Church of St. Duthus

UNKNOWN MAN: plaster, 1912. Tain, possession of Mrs. A. Mackenzie

NARRATIVE WORK

WORLD WAR I MEMORIAL: bronze, 1924. Edinburgh, St. Giles Cathedral; to members of the congregation; allegorical figure

GEIKIE, ISABELLA fl 1872 - 1874

Between 1872 and 1874 four portrait studies by Isabella Geikie were shown at the R.S.A. In 1874 she exhibited one work at the R.G.I.F.A. She lived at 16 Duncan Street, Edinburgh.

REFERENCES

LIT. R.G.I.F.A. Catalogue 1874: R.S.A. Catalogues 1872 - 1874

GIBSON, J.S. fl 1881 - 1884

In 1881 a commission for a small freestone statue of Weyland Smith for the Scott Monument Edinburgh was awarded to J. Gibson. He is most probably J.S. Gibson of Edinburgh who exhibited a chimney piece at the International Forestry Exhibition in London in 1884.

REFERENCES

MS. E.T.C. minute book 1879 - 1887 1881 7 June pp 298-299

LIT. Art Journal 1884 p 287: Builder 1881 vol.XLI, p 90

GIFFORD, GEORGE, EARL OF 1822 - 1862

Lord Clifford was born in 1822. He was the eldest son of the eighth Marquis of Tweeddale but he died before succeeding to the title. In 1854 he exhibited a portrait study at the R.A. He died six years later in 1862.

REFERENCES

LIT. Grant p 110: R.A. Catalogue 1854

WORKBUST

LADY STIRLING MAXWELL: marble, n.d. Glasgow, Pollok House

GOODWILLIE, THOMAS fl 1853 - 1861

During the 1850s and 1860s Thomas Goodwillie was a popular sculptor in the Forres, Elgin area. His work consisted principally of funerary monuments, often Gothic in style and architectural decoration. His most important commission was for a statue of the fifth Duke of Richmond the fund for which was established in 1838 but the project was not completed until 1853.

REFERENCES

MS. Thesis Correspondence, the Librarian, Elgin Public Library

LIT. Builder 1855 p 394; 1861 p 326: Glasgow Courier 1838 9 June p4

WORK

STATUE

5TH DUKE OF GORDON: freestone, 1853. Elgin, Lady Hill

ARCHITECTURAL SCULPTURE

(BRUCKLAY CASTLE: coat of arms, freestone 1870: Thesis correspondence Librarian, Elgin Public Library)

FALCONER MUSEUM: nine portrait medallions and heads on the facade, freestone, 1870. Forres; subjects include Georges Cuvier, Sir David Brewster, Hugh Falconer, Edmund Forbes, Hugh Miller, Sir Isaac Newton, Dr. John Malcolmson, James Scott, Sir Walter Scott

GOWAN, ALEXANDER fl 1775 - d 1803

In the Parish Church of St. Michael at Inveresk near Musselburgh is an elaborately decorated marble tablet in memory of John Fullerton. The work is signed Gowan and dated 1775. The sculptor is probably Alexander Gowan who worked as a marble cutter at Abbey Hill, Edinburgh from at least 1780. From 1784 he worked in partnership with James Gowan q.v. and in 1793 his two sons William q.v. and Charles entered the business.

Alexander Gowan died at Edinburgh on 30 March 1803.

REFERENCE

MS. SRO cc 8/8/137/1 p 31

GOWAN, JAMES fl 1781 - 1819

The gravestone of Peter Norns in the Old Calton Burying Ground,

Edinburgh incorporates a relief carving of the figures. The work, which has been extensively restored, is signed by James Gowan. and was erected about 1819. Gowan worked as a marble cutter at Abbey Hill Edinburgh from 1781 until at least 1797. From 1784 he worked in partnership with Alexander Gowan q.v. who probably was his brother.

GOWAN, WILLIAM 1766 - 1828

William Gowan was the son of the marble cutter Alexander Gowan q.v. In 1793 William and his brother Charles formed a business partnership with their father which lasted until 1821. In that year William established his own business at 2 Bland Place; the following year he moved to 4 Shrub Place and in 1827 to Easter Road.

His only known work is an undated marble bust of William Cullen in the Edinburgh University collection.

Gowan died on 25 January 1828 leaving an estate worth £1207. He was buried in the Churchyard of the Parish Church of St. Michael at Inveresk. His wife Catherine Greig died on 16 August 1836 aged fifty eight.

REFERENCES

MS. SRO cc 8/8/137/1 p 31; cc 8/8/152 f 57

GOWANS, MARY

see BRODIE, MARY

GRANT, MARY 1831 - 1908

Mary Grant was born at Kilgraston, Bridge of Earn in 1831. She was the daughter of John Grant of Kilgraston and his wife Lady Lucy Grant. Her maternal grandfather was the eighth Earl of Elgin who was responsible for bringing the Parthenon sculpture, the Elgin marbles, to London. One of her aunts, Lady Augusta was the wife of Dean Stanley who became an important patron of the sculptress. Her uncle, Sir Francis Grant, was President of the Royal Academy from 1866 to 1878.

Although her family were at first horrified at Mary Grant's desire to take up sculpture professionally and considered it eccentric, she was given every opportunity to study the art. At first she worked at and exhibited from the family home, Kilgraston and in the early 1860s travelled to Florence. There she studied in the studio of Fantachiotti for several months before moving to Paris where she became a pupil of Mercier. On her return to London in 1868 she lived at 64 Great Titchfield Street and worked under the direction of J.H. Foley. After leaving Foley's studio in 1869 she executed a portrait bust of Queen Victoria for which she received sittings at Windsor Castle.

In 1876 Mary Grant established a studio at Ebenezer House, Gloucester Gate where she worked until 1892. She was particularly popular as a portrait sculptor and aided by her social connections she enjoyed extensive patronage from members of the upper classes of both England and Scotland. She also received several commissions for work for Continental countries as well as America.

Unmarried, she died on 20 February 1908 at London.

Mary Grant exhibited constantly at the R.A. between 1866 and 1892 and at the R.S.A. in 1864, 1877 and 1880.

Her portrait is reproduced in the Ladies Field 15 July 1899, p 248.

REFERENCES

The principal sources for Mary Grant's life and work are an article in the Ladies Field 15 July 1899, pp 248-249 and a volume of press cuttings and memoranda in the possession of her grand-nephew Vice Admiral Brooke at Robin Hill.

MS. Thesis Correspondence, Vice Admiral Brooke

LIT. Art Journal 1876 p 208; 1881 p 284: Bénézit vol.V, p 169: Conway Library, Grant file: Grant p 115: Graves vol.III, pp 297-298: Pevsner, N. The Buildings of England, Herefordshire (London; Penguin, 1963) p 325: R.A. Catalogues 1866-1892: R.S.A. Catalogues 1864, 1877, 1880: Spielmann pp 161, 162: Thieme-Becker vol.XIV, p 520

WORK

STATUE

(LADY AUGUSTA FIELDING: marble, 1881. Monks Kirby Parish Church; recumbent: Conway Library, Grant file)

BUSTS

PORTRAITURE

(CLIVE FAMILY MONUMENT: marble, 1882-1883. Wormbridge Church of St. Peter, includes two companion panels with portrait busts of Lady Katharine Clive and Charles Clive: B.of E. Herefordshire, p 325)

J.F. FIRTH M.P.: marble, n.d. Chelsea Public Library
 SIR FRANCIS GRANT: plaster, 1866. London, N.P.G.
 SIR FRANCIS GRANT: marble, 1866. Possession of Vice Admiral Brooke, Robin Hill; Miniature
 COLONEL PATRICK HAMILTON NISBET GRANT: marble, 1875. Possession of Vice Admiral Brooke, Robin Hill; as a small boy
 SIR JOHN MAXWELL 8TH BT: marble, n.d. Glasgow, Pollok House
 LADY MENZIES: marble, 1874. Perth Art Gallery; as a girl
 CHARLES STEWART PARNELL: bronze, purchased 1897. London, N.P.G.
 ALFRED, LORD TENNYSON: marble, 1893. London, N.P.G.; copy after Thomas Woolner
 UNKNOWN LADY: marble, n.d. Biel
 UNKNOWN MAN: marble, 1861. Possession of Vice Admiral Brooke, Robin Hill; miniature

STATUETTES

QUEEN MARGARET: marble, 1875. Dunfermline City Chambers; seated
 UNKNOWN SUBJECT: marble, n.d. Ayr public library; female figure

ARCHITECTURAL SCULPTURE

LICHFIELD CATHEDRAL: facade, figures in the porch and on the west front, freestone. Lichfield

RELIEF SCULPTURE

PORTRAITURE

AUGUSTA BRUCE: marble, 1876. Dunfermline Abbey
 PROF. HENRY FAWCETT: 1886. London, Thames Embankment
 PROF. HENRY FAWCETT: plaster, 1886. London, N.P.G.; original model for memorial on the Thames Embankment
 LADY CHARLOTTE LOCHER: marble, 1882. Dunfermline Abbey
 VERY REV. DEAN STANLEY: bronze, 1884. Edinburgh, St. Giles Cathedral
 replica of the memorial in the private chapel and Windsor Castle

OTHER WORK

KILBURN PARISH CHURCH: reredos, alabaster. Kilburn
 ST. JOHNS EPISCOPAL CHURCH: pulpit, marble. Perth
 ST. MARY'S EPISCOPAL CATHEDRAL: reredos, marble, 1880. Edinburgh, Palmerston Place
 VERY REV. PROVOST FORTESCUE MEMORIAL: decorative tablet, marble, 1877. Perth, St. Ninians Cathedral
 WINCHESTER CATHEDRAL: Screen, Statues of Bishop Ken and Isaac Walton, marble

The following list of work has been gleaned from the volume of press cuttings and memoranda in the possession of Vice Admiral Brooke. The existence of the works has not been substantiated.

BUST

CAPT. FRANCIS MAUDE: marble, 1880. Isleworth House, St. Margaret's House

ARCHITECTURAL SCULPTURE

ORPHANAGE OF MERCY: statue of St. Michael in a niche on the facade,
1882. Kilburn

RELIEF SCULPTUREPORTRAITURE

SIR FREDERICK BRUCE: 1873. Royal Collection

LADY ANN HADAWAY AND CHILDREN: marble. Wolton

VERY REV. DEAN STANLEY: marble, 1884. Windsor Castle, private chapel

NARRATIVE WORKS

THE BAPTISM OF ST. JOHN: marble, 1905. St. Indes Church

MONUMENTS

H.R.H. PRINCE ALBERT: 1874. India, Kapputhala

DUKE OF ARGYLL: 1874. India, Kapputhala

HON. LYMAN K. BARR: America, Buffalo

HENRY, 12TH EARL OF BUCHAN: 1879. Broxburn, monument in the mausoleum

VISCOUNT CANNING, GOVERNOR GENERAL OF INDIA: 1874. India, Kapputhala

FIELD MARSHALL SIR WILLIAM GOMM: 1873. Rotherhythe

GENERAL SIR HOPE GRANT: 1874. India, Kapputhala

MRS. ROWCLIFFE: marble, 1877. Godalming, Hall Place

ARTHUR SALTEMARSHE. 1884. Cambridge, Ridley College, Saltmarshe House

VERY REV. DEAN STANLEY: 1884. America, Boston, Trinity Church

QUEEN VICTORIA: 1876. America, New York, St. Andrews Society

QUEEN VICTORIA: 1874. India, Kapputhala

OTHER WORK

ST. JOHN: 1887. Freshwater, St. John's Church

ST. MARY'S CHURCH: crucifix over the altar, marble, 1873. Soho

THE MAGDALEN SITTING AT THE FOOT OF THE CROSS: marble, c1855.

Paddington, St. Mary Magdalen's Church; reproduced from figures
in St. Mary's Episcopal Cathedral, Edinburgh.

GREENSHIELDS, JOHN 1795 - 1835

Lesmahagow near Lanark was the birthplace of the mason sculptor John Greenshields. He was born in 1795, the eldest of six sons of James Greenshields and his wife Betty Jack. When Greenshields was young the family moved to Willans on the Clyde near Carlisle and it was in the neighbouring village of Crossford that he began work as an apprentice mason and in his leisure time made his first attempts at sculpture. These included a carving of a greyhound and likenesses

of his father and one of his brothers modelled in clay.

When he was about thirty Greenshields was employed by Robert Forrest who at that time was carving a statue of Lord Melville for Edinburgh. His friendship with Forrest stimulated Greenshields' interest in sculpture and he began to devote more time to studying art and modelling in clay. During the late 1820s when working as a journeyman in Glasgow he is reputed to have sought out and studied every work of art that he could.

On establishing his own business about 1829 his practice consisted almost exclusively of commissions for gravestones, architectural decoration and ornamental figures for gateposts and gardens. In addition he worked on an uncommissioned project carving a small statue of Lord Byron. This he sent to John Flaxman whose admiration of the work encouraged Greenshields to reproduce it life size and to carve several more figures including a Pugilist and two cherubs, all of which were sold, and a statue of George Canning which was exhibited at Edinburgh, attracted much attention and brought Greenshields extensive patronage.

The most influential of his early patrons included James Stuart of Allanbank, William Blackwood, the eighth Earl of Elgin, William Lockhart and Sir Walter Scott. Lockhart provided him with blocks of freestone for statues of the Duke of York and King George IV and when the Duke of York statue was completed James Stuart arranged that it be displayed to potential patrons at Brompton. William Blackwood was a constant advisor to Greenshields, particularly in matters relating to the sale of his work and may have provided financial assistance as well as guidance in his business venture to sell small

plaster reproductions of his statues.

Lord Elgin invited Greenshields to Broomhall to study the art treasures there and both he and James Stuart recommended Greenshields to Sir Walter Scott. While staying with William Lockhart in 1829 Scott visited Greenshields' studio which was on Lockhart's estate. He was greatly impressed by Greenshields' work and was prepared to provide financial assistance to enable him to study in London but the offer was declined.

Greenshields received considerable publicity from his meeting with Scott and from his visits to Broomhall and to Blackwood's house in Edinburgh where he met, among others Professor John Wilson (Christopher North) who in Noctes Ambrosianae referred to the sculptor as an original genius. His workshop in Willans became such a fashionable visiting place that he was obliged to restrict visitors to one day a week to enable him to work undisturbed.

Influenced by the popularity of James Thom's work in the early 1830s Greenshields turned to the production of figures illustrative of Burns' writings. His group The Jolly Beggars was a particular success; it was exhibited in several cities including London where it was on display in 1836 when Greenshields died. The previous year he had won the competition for the Glasgow statue of Sir Walter Scott; the work was unfinished when he died and was completed by John Ritchie q.v. who had been second in the competition.

Greenshields' group The Jolly Beggars was exhibited at the Glasgow Burns Exhibition of 1896.

REFERENCES

The principal source for Greenshields' career is a bound pamphlet by W.O. Steuart The Man called Greenshields in the E.C.P.L. Fine Art Department.

MS. N.L.S. MSS. 4021; 4036; 4038; 4726

LIT. Brydall pp 185-186: Glasgow Art Gallery, sculpture file: Glasgow Courier 1832 20 Oct. p 1, 25 Oct. p 2; 1838 9 Aug. p 4: Grant p 117: Gunnis p 180: Munro J. and Taylor I.C., Glenfinnan and the '45 (Edinburgh; National Trust for Scotland, n.d.) pp 23-25: Naval and Military Magazine vol.IV, p XLIII: Scotsman 1830 no.1045 pp 10,62: Somerville, T. George Square, Glasgow, and The Lives of Those Whom its Statues Commemorate (Glasgow; n.d.) pp 153-155

WORKSTATUESPORTRAITURE

SIR WALTER SCOTT: freestone, 1830. Edinburgh, Faculty of Advocates; seated
 (SIR WALTER SCOTT: freestone, 1832. Devon, Powderham Castle; seated: Gunnis p 180)
SIR WALTER SCOTT: freestone, 1838. Glasgow, George Square; begun by Greenshields, completed by John Ritchie q.v.
SIR JOHN SINCLAIR OF ULBSTER: freestone, n.d. Thurso
PRINCE CHARLES EDWARD STEWART: freestone, 1934. Glenfinnan; there is a strong local tradition that this statue is not a portrait of the Prince but a figure symbolic of all the men who fought and died for him in the Highlands.

NARRATIVE WORKS

MORRIS: freestone, 1832. Abbotsford House

STATUETTES

SIR WALTER SCOTT: plaster, n.d. Edinburgh, Royal High School, library; seated
SIR JOHN SINCLAIR OF ULBSTER: plaster, n.d. Edinburgh, Royal Society

HAGGART, DONALD CAMPBELL 1844 - 1925

Donald Haggart was born at Oban in 1844 and during his childhood his family moved to Morven. He was educated at Lochaline School and served an apprenticeship with his father who was master of works to the Smiths of Ardtornish. In his leisure time Haggart practised modelling in clay and produced among other work, busts of Mr. and Mrs. Smith of Ardtornish.

In the early 1860s he moved to Glasgow where he attended the School of Art and also worked for George Ewing. He is reputed to have worked for a number of sculptors before establishing his own studio at 26 George Street, Edinburgh in 1871. Haggart married in 1872 and the following year went to study in Rome. On his return in 1874 he worked at first from his George Street studio, moved to 5 Greenside Place in 1875 and the following year settled at 4 Blenheim Place where he worked for ten years.

In 1886 he left Edinburgh for Oban where he established a studio at the Corran Parks near Dunollie Lodge. Four years later he moved to Glasgow where he lived at 32 Lansdowne Crescent and had a studio in Sauchiehall Street.

His wife predeceased him in 1923 and Haggart died on 22 February 1925.

He exhibited at the Kirkcaldy Fine Art Exhibition in 1878 and at the R.A. and Dundee Fine Art Exhibition in 1882. His work was shown at the R.G.I.F.A. between 1873 and 1900 and at the R.S.A. from 1871 to 1885.

REFERENCES

The principal source for Haggart's life and work is the obituary notice in the Oban Times 14 March 1925.

LIT. Bénézit vol.V, p 353: D.A.E. Catalogue 1882: Glasgow Art Gallery, sculpture file, Grant p 419: Graves vol.III, p 347: Notes on the Kirkcaldy Fine Art Exhibition (Kirkcaldy; 1878): R.A. Catalogue 1882: R.G.I.F.A. Catalogues 1873-1894: R.S.A. Catalogues 1871-1885: Thieme-Becker vol.XV, p 472

WORKBUSTSPORTRAITURE

SIR SAMUEL CHISHOLM: marble, 1903. Glasgow, Peoples' Palace
 FRANCIS WILLIAM CLARK: marble, 1885. Glasgow, Faculty of Procurators
 JAMES DICK: marble, 1898. Glasgow Art Gallery
 GEORGE HIGGINBOTTOM: marble, 1875. Glasgow Art Gallery

HAMILTON, DAVID AND SONS fl 1800 - 1840

The monuments erected to Colonel Cadogan, 1816, in Glasgow cathedral and to Colonel Cunynghame, 1817 at Kirkmichael near Ayr are the work of David Hamilton and son. The family had a marble cutting business in Buchanan Street, Glasgow in the first four decades of the nineteenth century.

REFERENCE

LIT. Gunnis p 185

HILL, AMELIA ROBERTSON 1820 - 1904

Amelia Robertson Hill (née Paton) was born at Dunfermline in 1820. She was the daughter of Joseph Paton who had studied as an artist, was well-known as a collector of Scottish Antiquities and was by profession a designer of patterns for damask. Her father's interest in art was also inherited by two other members of the Paton family; Amelia's older brother Joseph Noel (later Sir Joseph Noel) became Her Majesty's Limner for Scotland and a younger brother Waller Hugh was a noted landscape painter and member of the R.S.A.

Although both her brothers studied art in London there is no evidence to suggest that Amelia received such tuition. Virtually nothing is known about her life before 1860, the year she first exhibited at the R.S.A. In that and the following two years she shared accommodation with her brother J. Noel Paton at 33 George Square, Edinburgh. In 1864 she married the landscape painter and photographer David Octavius Hill; it was his second marriage.

After her marriage Mrs. Hill began to work professionally as a sculptor. The subject pieces and studies of her family and friends that had characterized her early sculpture were superseded by commissioned work, for the most part, portrait busts. The Hill's home, Rock House, Calton Hill was a regular meeting place for Edinburgh people interested in the arts and it was here that Mrs. Hill met many of her patrons including Professor John Blackie.

The philanthropist Andrew Carnegie was also a friend and patron of Mrs. Hill but their friendship probably developed through mutual acquaintances in their birthplace, Dunfermline.

After her husband's death in 1870 Mrs. Hill established a studio at Newington Lodge, Mayfair Terrace, Edinburgh. Four years later she became the first woman sculptor in Scotland to receive a major public commission when she was invited to execute a statue of David Livingstone for Edinburgh.

Although she continued to exhibit at the R.S.A., in 1877 she became a founding member of the Albert Institute, which was established to give encouragement to young and comparatively unknown artists whose work was often crowded out of the R.S.A. exhibitions. The Albert Institute held an annual exhibition, awarded merit prizes and provided studios for artists. Mrs. Hill won the Institute's sculpture medal in 1878 and was on the executive committee for at least two years. Her involvement with the scheme may indicate her personal dissatisfaction with the R.S.A., possibly because she had not been elected to Associate membership.

In 1881 she received her second public commission, for a statue of Robert Burns for Dumfries. Mrs. Hill modelled the statue in Edinburgh and had the marble version carved by Italian sculptors in Rome. The extent to which she worked in marble is unknown; a group, Goodnight Papa, which she exhibited at Dundee in 1877 was cut in marble by a London craftsman, A. Fontana and it is probable that on other occasions Mrs. Hill employed assistants to carve her larger studies. Such carvers would follow her models and she would add the finishing touches to a work.

Mrs. Hill died at Edinburgh on 5 July 1904 and was buried beside her husband in the Dean Cemetery. Her estate was valued at £541 and in addition she had £16,209/6/10 on loan to the Home Trust Co., Holboken, New Jersey America. It is possible that the company was a business venture of her friend Andrew Carnegie who was one of the executors of her will.

Mrs. Hill was a constant exhibitor at the R.S.A. from 1860 to 1882 and her work was also shown in 1902. She exhibited at Dundee in 1877, at the R.G.I.F.A. between 1861 and 1882 and occasionally at the R.A. from 1863 to 1874.

REFERENCES

MS. E.T.C. minute books 1874-1879 vol.314 p 239; 1879-1887, 1884 5 Feb. p 305
 N.L.S. MSS. 1749 f54; 2629 ff 1, 248
 R.S.A. Library, R.S.A. Annotated Report 1887
 S.R.O. GD 224 666/1-3; Sc 70/1/439 f131

LIT. Art Journal 1874 p 47; 1879 p 57; 1897 pp 238-242: Bailie 1876 20 Dec p 4; 1877 4 April p 4, 20 June p 4: Bénézit vol.V, p 542: Colston pp 98,102: D.A.E. Catalogue 1877: E.C.P.L. Edinburgh Room, press cuttings YNA 9355: Edinburgh Evening Courant 1882 23 March p 2: Glasgow Herald 1874 15 April p 4, 27 April p 6; 1875 8 June p 3: Goodwillie, T., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 54-58: Grant p 125: Graves vol.IV, pp 101-102: O.N.E. vol.II, p 130: R.A. Catalogues 1863-1874: R.G.I.F.A. Catalogues 1861-1882: R.S.A. Catalogues 1860-1882,1902: Scotsman 1860 22 May p 2; 1861 15 March p 2, 13 June p 2; 1867 21 March p 5; 1869 24 April p 7; 1871 7 March p 5; 1877 16 June p 7: "Some Scotch Statues of Burns' Burnsiana , vol.1, (1892) pp 102-103: Stirling Journal 1889 14 March: Thieme-Becker vol.XVIII, p 86: Visitors Guide to Dumfries and Vicinity (4th ed.; Dumfries; n.d.) p 12.

WORKSTATUESPORTRAITURE

ROBERT BURNS: marble, 1882. Dumfries, Church Place; seated, modelled by Amelia Hill, carved in Italy
 DAVID LIVINGSTONE: bronze, 1875. Edinburgh, Princes St. Gardens
 RICHARD, COEUR DE LION: freestone, 1871. Edinburgh, Scott Monument, south east buttress; head and crown modelled from drawings made from his tomb at Fontainebleau

NARRATIVE WORKS

MAGNUS TROIL: freestone, 1871. Edinburgh, Scott Monument, south west buttress
 MINNIE TROIL: freestone, 1871. Edinburgh, Scott Monument, south west buttress

BUSTSPORTRAITURE

JOHN EDWARD BAXTER: marble, 1868. Edinburgh University
 ROBERT BURNS: marble, 1871. Ayr Public Library
 REV. ROBERT CANDLISH: marble, 1864. Edinburgh, New College
 THOMAS CARLYLE: marble, 1866-1867. Ecclefechan, Carlyle's House
 MRS. MARGARET CARNEGIE: marble, R.S.A. 1881. Dunfermline Public Library
 JOHN FERGUS: marble, 1860. Kirkcaldy Art Gallery
 DAVID OCTAVIUS HILL: marble, 1868. S.N.P.G.
 DAVID OCTAVIUS HILL: bronze, 1870. Edinburgh, Dean Cemetery
 LORD KILGOUR: bronze, 1881. Dunfermline City Chambers
 DAVID LIVINGSTONE: marble, 1861. Stirling, Wallace National Monument
 DAVID LIVINGSTONE: marble, 1866. Blantyre, Livingstone National Memorial
 SIR J. NOEL PATON: marble, 1872. Edinburgh, S.N.P.G.
 JAMES HAY ERSKINE WEMYSS: marble, 1868. Cupar, County Hall
 UNKNOWN MALE: plaster, n.d. Perth Art Gallery

STATUETTES

ROBERT BURNS: bronzed plaster, 1882. Dunfermline City Chambers; seated
 DAVID LIVINGSTONE: plaster, 1868. Edinburgh, S.N.P.G.
 HUGH MILLER: marble, n.d. Edinburgh, Royal Scottish Museum

RELIEF WORK

REGENT MORAY: bronze, 1875. Linlithgow, Sheriff Courthouse, portrait medallion

DRAWING

DIANA MARIA CRAIK: pencil London, N.P.G.; seated portrait

HOOD, J. fl 1886 - 1905

Many of the elaborate gravestones and allegorical statues in the Wick Cemetery, Caithness were carved by J. Hood. Among the more important are the monuments over the graves of William Shearer, 1886 and Janet Mackay, 1901.

HOWIE, JOHN fl 1846 - 1873

Most of the known work by John Howie is in the Cupar area of Fife. He was a member of a family of stonemasons who had lived at Saughtree Cottage, Ceres from the late eighteenth century. He was born and brought up at Saughtree and was entirely self-taught as a sculptor. By 1846 he was working in marble as well as freestone and in 1859 received his most important commission, for a statue of Dr. Maitland MacGill Chrichton for Cupar.

From 1846 to 1873 Howie lived at Brandon Street, Edinburgh. He exhibited a portrait bust at the R.A. in 1846 and six works at the R.S.A. between 1846 and 1852.

REFERENCES

LIT. R.A. Catalogue 1846: R.S.A. Catalogues 1846-1852: Scotsman
1846 11 April p 4; 1860 13 April p 2

WORKSTATUE

DR. MAITLAND MACGILL CHRICHTON: freestone, 1860. Cupar

BUST

DR. DAVID BREWSTER: marble, 1847. Stirling, Wallace National Monument

ARCHITECTURAL SCULPTURE

TWO MEN PLAYING BAGPIPES: freestone n.d. Ceres, Saughtree Cottage;
on the roof; one man playing the bagpipes left handed

OTHER WORK

TOBY JUG: sandstone, n.d. Ceres; commemorates Provost Thomas Buchanan;
badly eroded

HUNTER, ROBERT fl 1846 - 1873

Robert Hunter was a carver of decorative stonework who lived in Edinburgh between 1847 and 1873. At first he worked from 96 Abbey Hill, moved to Nottingham Place in 1855 and five years later to 30 Clerk Street. In 1867 he established a studio at Grange Road where he worked until 1873.

Hunter signs several elaborate gravestones in the Dalry and Grange Cemeteries, Edinburgh. The most significant of these are in the Grange Cemetery and include those to David Wright 1846, Harriet Baird 1864 and Bernard Barker 1866.

In 1862 he worked in collaboration with George MacCallum and the architect Robert Rowand Anderson when he carved the tracery on the Celtic Cross erected to the 78th Highlanders on the Castle Esplanade.

REFERENCES

LIT. Scotsman 1862 16 April p 3

JOHN HUTCHISON R.S.A. 1832 - 1910

John Hutchison was born in 1832 at Lauriston, Edinburgh. In 1845 at the age of thirteen he was apprenticed as a wood carver in the High Street, Edinburgh and at the same time attended the decorative and modelling classes at the Trustees Academy. One of his earliest and most important patrons was Patrick Allan Fraser who in 1852 employed him to execute the decorative wood carving in the picture gallery at Hospitalfield, Arbroath. Soon after receiving this commission Hutchison began to attend the more advanced classes at the Trustees Academy which included study from the Antique and from life.

In 1856 he was awarded the second prize in sculpture for a study from the Antique and in the same year established his first studio at 26 Charles Street, Edinburgh. The following year he moved to 10 Randolph Cliff where he worked for two years. It seems probable that Hutchison continued to work in wood as well as clay and plaster throughout the 1850s for he did not undertake work in marble until 1859. A bust of John Phillip which he executed in that year is inscribed below the signature "His first work in marble."

Towards the end of 1859 Hutchison travelled to Rome where he studied under the English sculptor Alfred Gatley before returning to

Edinburgh in June 1860 and establishing a studio at 97 George Street. In January 1863 he made a second visit to Rome in a party that was led by another of his patrons, Alexander Cowan, and which included the painter John MacWhirter. While in Rome Hutchison again studied under Gatley for several months before travelling to Paris and London and then returning to Edinburgh by September 1863. He made one further journey to Rome in 1869 but otherwise he lived all his life in Edinburgh where he was a popular portrait sculptor and a stalwart supporter of the R.S.A. In 1873 he established a studio at 3 Thomas Street, Torphichen Street but retained his George Street residence where he lived for the rest of his life.

He died at Edinburgh on 23 May 1910. His wife, who was a daughter of James Ballantyne the poet, had predeceased him by several years and he was survived by his only child, a daughter who was married to Andrew Melville W.S.

Hutchison was elected A.R.S.A. in 1862 and R.S.A. in 1869. He was the librarian of the Academy from 1877 to 1886 and treasurer from 1887 until his retirement from active membership in 1907.

He exhibited at the R.S.A. virtually every year from 1856 to 1905 and he was also represented in the Centenary Exhibition in 1926. He exhibited frequently at the R.A. from 1861 to 1902 and contributed to the R.G.I.F.A. exhibitions in 1861, 1870, 1875 and 1880 as well as the Dundee Fine Art Exhibition between 1881 and 1895.

REFERENCES

The principal source for Hutchison's career is the obituary notice in the Scotsman 24 May 1910, p 6.

MS. Arbroath, Hospitalfield, Hutchison Correspondence
 E.T.C. Minute books, vol. 304, p 255; 1879-1887, 1881 7 June pp 298-299
 MacGillivray, P 'Sculpture, Nationality and War Memorials' (typescript, E.C.P.L. Fine Art Department) p 38
 N.L.S. MSS. 2643 f13; 3217f 135; 4395
 R.C.P.E. minute book 1904-1914, 1904 20 Dec. p 22; 1914 5 May p 586
 S.R.O. GD 224 666/1-3

LIT. Art Journal 1859 p 112; 1863 p 17; 1870 p 376; 1871 pp 110, 190; 1874 pp 47, 276; 1876 p 308; 1898 p 69: Bénézit vol.v, p 682:
Builder 1881 vol. XL1, p 90: Colston pp 99-101, 106: D.A.E.
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WORK
STATUES
PORTRAITURE

LORD PROVOST ADAM BLACK: bronze, 1877. Edinburgh, Princes Street Gardens; pedestal carved by Robert Thomson q.v.
 ROBERT THE BRUCE: freestone, 1879. Lochmaben
 GEORGE BUCHANAN: freestone, 1881. Edinburgh, Scott Monument
 JAMES CARMICHAEL: bronze, 1872. Dundee, Albert Square; seated
 KING CHARLES I: freestone, 1881. Edinburgh, Scott Monument
 (MRS. FARRINGTON: marble, 1863. Leyland, St. James Church; recumbent:-
B. of E. North Lancashire, p 167)
 DR. JOHN GRIGOR: bronze, 1890. Nairn, in front of Viewfield House
 JOHN KNOX: freestone, 1881. Edinburgh, Scott Monument
 JOHN KNOX: bronze, 1896. Edinburgh, New College quadrangle: pedestal carved by Thomson and son q.v.
 JOHN KNOX: freestone, c 1894. Edinburgh, S.N.P.G., north facade, western part
 THE REGENT MORAY: freestone, R.S.A. 1894. Edinburgh, S.N.P.G., north facade, eastern part

NARRATIVE WORKS

A ROMAN CONTADINA: marble, 1870. Glasgow Art Gallery
 A TORCH RACER: bronze, 1888. Edinburgh University dome
 BARON BRADWARDINE: freestone, 1871. Edinburgh, Scott Monument, north west buttress
 FLORA MCIVOR: freestone, 1871. Edinburgh, Scott Monument, north east buttress
 HAL O' THE WYND: freestone, 1871. Edinburgh, Scott Monument, north west buttress
 ROMAN DANCING GIRL: marble, 1865. Penicuik, Crudens Ltd.
 THE GLEE MAIDEN: freestone, 1871. Edinburgh, Scott Monument, north west buttress

BUSTS

PORTRAITURE

THOMAS AIRD: marble, 1902. Dumfries Museum and Observatory
 (SIR CHARLES AITCHISON: marble, R.S.A. 1888. India, Lahore, Punjab's College:- R.S.A. Catalogue 1888).
 H.R.H. PRINCE ALBERT: marble, 1889. Dundee Art Gallery
 DR. LINDSAY ALEXANDER: marble, 1886. Edinburgh, Augustine Bristo Congregational Church
 PROF. GEORGE ALLMAN: marble, 1862. Edinburgh University
 JAMES CARMICHAEL: bronzed plaster, R.S.A. 1877. Broughty Ferry, Orchar Art Gallery
 ANDREW COMBE: marble, 1889. Edinburgh, S.N.P.G.
 11TH EARL OF DALHOUSIE: marble, 1872. Edinburgh, Grand Lodge of Scotland
 REV. ALEXANDER DUFF: plaster, 1875. Edinburgh, S.N.P.G.
 SIR JAMES FALSHAW: marble, 1882. Edinburgh, Merchant Company
 MISS HARRIS: marble, R.S.A. 1891-2. Dundee High School
 BAILIE WILLIAM HARRIS: marble, 1891. Dundee High School
 GEORGE HARVEY: marble, R.S.A. 1862. Edinburgh, R.S.A.
 D.O. HILL: marble, 1880. Edinburgh, S.N.P.G.; copy after P. Park q.v.
 GEORGE KEMP: marble, n.d. Edinburgh, Scott Monument Museum, copy after A.H. Ritchie q.v.
 ROBERT SCOTT LAUDER: marble, 1861. Edinburgh, S.N.P.G.

LAWRENCE MACDONALD: marble, 1861. Edinburgh, R.S.A.
 SIR ANDREW MACLAGAN: marble, R.S.A. 1887. Edinburgh, R.C.P.E.
 SIR ANDREW MACLAGAN: marble, 1887. Edinburgh University
 CHARLES MCLAREN: marble, 1861. Edinburgh, S.N.P.G., copy after
 W. Brodie q.v.
 (DR. NORMAN MACLEOD: Balmoral:- Scotsman 24 May 1910, p 6)
 (J.F. MACLENNAN: marble, R.S.A. 1893. Cambridge, Trinity College:-
R.S.A. Catalogue 1893)
 REV. DAVID MACRAE: marble, 1900. Dundee, Gilfillan Memorial Hall
 SIR WILLIAM ORCHARDSON: plaster, n.d. Edinburgh, S.N.P.G.
 JOHN PHILLIP: marble, 1859. Arbroath, Hospitalfield
 PETER REID: marble, 1871. Forfar, Reid Hall
 PROF. WILLIAM RUTHERFURD: marble, R.S.A. 1900. Edinburgh University
 W.R. SANDERS: marble, 1881. Edinburgh University
 (PRINCIPAL TULLOCH: marble, Balmoral:- Scotsman 24 Aug. 1910 p 6)
 SIR CHARLES WYVILLE THOMSON: marble, 1883. Edinburgh University
 SIR JOHN BATTY TUKE: plaster, R.S.A. 1905. Edinburgh, R.C.P.E.
 QUEEN VICTORIA: marble, 1889. Dundee Art Gallery
 J. WHYTE-MELVILLE: marble, R.S.A. 1869. Edinburgh, Grand Lodge of
 Scotland
 (PROF. WILLIAM WRIGHT: marble, R.S.A. 1891. Cambridge, Fitzwilliam
 Museum:- R.S.A. Catalogue 1891)

NARRATIVE WORKS

A ROMAN GIRL: marble, 1860. Edinburgh, R.S.A.
 DANTE: marble, 1889. Aberdeen Art Gallery
 HAMLET: marble, 1859. Paisley Art Gallery
 PASQUACCIA: marble, 1869. Edinburgh, N.G.S.

ARCHITECTURAL SCULPTURE

CALEDONIAN HOTEL: facade, four seated female figures, two of which
 represent Agriculture and Engineering, and reliefs in two tympana;
 freestone, R.S.A. 1895. Edinburgh, Princes St.
 HOSPITALFIELD: carving in the picture gallery; wood, 1852 Arbroath

RELIEF SCULPTURE

PORTRAITURE

DAVID ALLAN: marble, 1874. Edinburgh, Old Calton Burial Ground;
 medallion
 JOHN CLERK BRODIE: marble, 1888. Edinburgh, Dean Cemetery
 GEORGE BUCHANAN: bronze, n.d. Edinburgh, Scott Monument Museum
 GEORGE PAUL CHALMERS: marble, R.S.A. 1880. Edinburgh, Dean Cemetery;
 medallion
 KING CHARLES I: bronze, n.d. Edinburgh, Scott Monument Museum
 MARY HOLMES: freestone, died 1884. Edinburgh, Newington Cemetery;
 medallion
 KING JAMES V: bronze, n.d. Edinburgh, Scott Monument Museum
 KING JAMES VI AND I: bronze, n.d. Edinburgh, Scott Monument Museum
 JOHN KNOX: bronze, n.d. Edinburgh, Scott Monument Museum
 ROBERT SCOTT LAUDER: marble, R.S.A. 1870. Edinburgh, Warriston
 Cemetery; medallion
 REV. ROBERT LEE D.D.: marble, R.S.A. 1870. Edinburgh, Grange
 Cemetery; medallion

REV. ROBERT LEE D.D.: marble, R.S.A. 1870. Edinburgh, Greyfriars Church; medallion and statue in relief of The Angel of the Resurrection

MARY QUEEN OF SCOTS: bronze, n.d. Edinburgh, Scott Monument Museum

MARQUIS OF MONTROSE: bronze, n.d. Edinburgh, Scott Monument Museum

THE REGENT MORAY: bronze, n.d. Edinburgh, Scott Monument Museum

OTHER RELIEF SCULPTURE

CLUSTER OF FLOWERS: lime tree wood, n.d. Arbroath, Hospitalfield

FLOWERS: wood, n.d. Arbroath, Hospitalfield

TWO GROUPS OF GAME: wood, n.d. Arbroath, Hospitalfield

OTHER WORK

(ROYAL STEWARTS MONUMENT: Paisley Abbey:- Who was Who, 1897 - 1915
p 364)

DRAWING

MONUMENT OF A WARRIOR: pencil, n.d. Edinburgh, N.G.S. Department of Prints and Drawings, D4862

ISEPPONI, LIUGI fl 1830 - 1835

From 1830 to 1835 Liugi Isepponi lived at 15 James Square Edinburgh and in these years was an important contributor of sculpture to the R.S.A. exhibitions.

LIT. R.S.A. Catalogues 1830 - 1835

JEANS, WILLIAM fl 1769 - 1784

William or Willie Jeans carved two allegorical statues for Penicuik House in the 1770s; he signed himself Guglielmo Jehnes. From 1782 to 1784 he lived at Gentles Close, Edinburgh and is most

probably the sculptor who exhibited at the Free Society in London a Laöcoon in terra cotta in 1769 and Silenus and Aegle which was sent from Edinburgh in 1771.

REFERENCE

LIT. Grant p 133

JAMES AND LILLICO fl 1883

The marble monument erected in Warriston Cemetery, Edinburgh in 1883 to the memory of James Monteith is signed by James and Lillico.

JOHNSTON, WILLIAM AND NORMAN fl 1907 - 1910

William and Norman Johnston were responsible for the decorative stone carving executed at Glamis Castle between 1907 and 1910.

REFERENCE

MS. Thesis Correspondence, The Factor, Glamis Castle

JOSEPH, SAMUEL R.S.A. 1791 - 1850

Very little is known about Samuel Joseph's early life. He is sometimes referred to as the son of the treasurer of St. John's College Cambridge although that fact could not be substantiated by Lionel Cust who wrote the account of Joseph in the Dictionary of National Biography. He is generally considered to have been a cousin of the eminent portrait painter George Francis Joseph R.A.

Joseph was a pupil of Peter Rouw and on 26 February 1811 he was admitted as a student at the Royal Academy Schools. In that year he gained a silver medal in the Antique Academy and the following year won another in the Life School. In 1815 he was awarded a gold medal for a group entitled Eve Supplicating Forgiveness. Between 1815 and 1822 many of the works Joseph exhibited were portraits of Scottish sitters; lured by such patronage he moved to Edinburgh in 1821 under the sponsorship of the Fergusons of Raith. In doing so he became the first sculptor of significance to establish a studio in Scotland and set a precedent which was soon to be followed by other sculptors. Moreover he employed trainee assistants which for the first time provided young artists with the possibility of receiving tuition in their native country from a skilled sculptor. Peter Slater and Alexander Handyside Ritchie were two who availed themselves of the opportunity.

In 1821 Joseph established his studio at 139 George Street and the following year moved to 22 Windsor Street where he worked for the rest of his stay in Edinburgh. Many of the preliminary meetings

held to discuss the formation of the Scottish Academy took place at Joseph's Windsor Street studio; he was one of the six founding members of the Academy, a body that was to develop into the most powerful influence in nineteenth century Scottish art.

The family of Thomas Allan proved lucrative patrons of Joseph in Edinburgh as were members of the University circle and the medical profession. However he failed to attract sufficiently influential patronage to win him any major public commission in Scotland and after competing unsuccessfully for the memorials to the fourth Earl of Hopetoun and the Duke of York he returned to London in April 1829; he was considerably in debt.

In London he established a studio at 38 Upper Charlotte Street until 1840 when he moved to 31 Northumberland Street. From 1841 he settled at 41 Upper Charlotte Street. His future appeared promising in the 1830s and early 1840s. In 1833 he reported a decided reaction in his favour among both artists and the public (N.L.S. MS. 1831 f21) and in 1834 was invited to Windsor to model a bust of William IV which gave such satisfaction that three copies in marble were ordered before he left Windsor. In 1838 he received a commission for a statue of William Wilberforce and four years later one for a monument to Sir David Wilkie. In these years he continued to take pupils such as Charles Physick and J.A.P. McBride into his studio and could charge as much as five hundred guineas tuition fee. In the case of at least one sculptor, McBride, he waived payment of the fee because he was so impressed with his work.

It seems possible that such generosity contributed to Joseph's financial problems which continued throughout the 1840s. Two other

factors contributed to his financial failure as a sculptor: for the most part his work was in a naturalistic style that was not generally appreciated during his lifetime and it would appear also that he was more of a perfectionist than he could afford to be. His correspondence contains several references to works that he discarded when almost completed because of flaws in the marble. In 1848 he was declared bankrupt for £450 and a forced sale of his belongings was held.

Joseph died at London on 1 July 1850 leaving a widow and seven children but very little money. The Artists' Benevolent Fund granted a pension to his widow which continued until her death thirteen years later.

He exhibited at the R.A. from 1811 to 1846; at the R.I.E.F.A.S. from 1821 to 1825 and at the R.S.A. between 1827 and 1835 and again in 1846. His work was also shown at the centenary exhibition of the R.S.A. in 1926. In 1822 he contributed six busts to the exhibition arranged by the Northern Society for the Encouragement of the Fine Arts in Leeds.

REFERENCES

The entry in Gunnis p 222-223 and the account in the D.N.B. vol. X, pp 1094 - 1095 are the principal sources for Joseph's career.

MS. B.M. Add 40526 f.446; Eg 2075 f148
Conway Library, letter, Joseph to the Secretary of the R.A., 11 April 1844

E.T.C. minute book 1829-1833 vol. 211, p 268
 MacGillivray, P., 'Sculpture, Nationality and War Memorials' (typescript, E.C.P.L. Fine Art Department) pp 33-35
 N.L.S. MSS. 590 no.1555; 1831 ff9-24, 77-80; 7208 ff133-138; 7223 f144; 7382 ff81, 259; 9835 f 180
 R.A. Library, Anderton Annotated Catalogues 1842 p 35; 1843 p 57; 'Register of Students at the R.A. Schools'
 R.C.P.E. minute book 1868 4 Aug. p 5813
 R.S.A. Library, Annotated Report 1850 pp 181,183

LIT. Art Journal 1841 pp 129,185; 1842 pp 128,129,158,185; 1843 pp 44,71; 1844 pp 170; 1845 pp 108,109; 1853 p 54; 1858 p 190:
Bénézit vol. VI, p 109: Brydall p 185: Builder 1844 p 23:
Companion to the Scottish Academy Exhibition (Edinburgh; 1831) p 41:
Dinner to Mr. Joseph by the Scottish Academy of Painting and Architecture (pamphlet, R.S.A. Library): Friedman, T.F., 'Aspects of Nineteenth Century Sculpture in Leeds', Leeds Art Calendar no.70, (1972) pp 20-21.
Glasgow Courier 1832 20 Oct., p 4: Gordon, E., The Royal Scottish Academy of Painting, Sculpture and Architecture 1826-1926, (Edinburgh: Skilton, 1976) pp 14,18, 38-43, 86-87, 141: Grant pp 137-138:
Graves vol. IV, pp 286-288: Gunnis pp 222-223, 247: Harvey, G., Notes of the Early History of the Royal Scottish Academy (2nd ed.; Edinburgh; Edmonstone and Douglas, 1873): Hutchison, S.C., 'The Royal Academy Schools, 1768-1830', Walpole Society vol.XXXVIII, p 166:
Literary Gazette 1850 p 508: Mackay pp 194-195: Pevsner, N., The Buildings of England; London I, (rev. ed.; London; Penguin, 1973) pp 200,452: Printed Correspondence between the Directors of the Royal Institution for the Encouragement of the Fine Arts in Scotland and Messrs Watson, Joseph and Nicholson (Edinburgh; 1828): R.A. Catalogues 1811-1846: Redgrave p 244: R.I.E.F.A.S. Catalogues 1821-1825: R.S.A. Catalogues 1827-1835, 1844, 1926: R.S.A. Report 1828: Scotsman 1821 17 March no.217 p 85, 7 April no.220 p 111, 21 April no.222 p 126, 29 Dec. no.258 p 413; 1822 16 March no.269 p 86; 1824 21 April no.447 p 254; 18 Sept. no.490 p 689, 25 Dec. no.518 p 911; 1825 9 March no.539 p 159; 1826 30 Dec. no.728 p 831; 1827 17 Feb. no.742 p 110, 31 March no.754 p 206, 21 April no.760 p 255; 1828 1 March no.850 p 145, 19 April no.864 p 256 23 April no.865 p 264: Thieme-Becker vol. XIX, p 176

WORK

STATUES

PORTRAITURE

WILLIAM WILBERFORCE: marble, 1840. London, Westminster Abbey; seated
SIR DAVID WILKIE: marble, 1843. London, Tate Gallery

BUSTSPORTRAITURE

REV. ARCHIBALD ALISON: marble, 1841. Edinburgh, S.N.P.G.
 THOMAS ALLAN: marble, R.S.A. 1827. Lauriston Castle
 PROF. GEORGE H. BAIRD: marble, R.S.A. 1834. Edinburgh University
 PROF. JOHN BARCLAY: marble, 1825. Edinburgh, R.C.S.E.
 RT. HON. LORD BROUGHAM: marble, R.S.A. 1835. Edinburgh, R.S.A.
 ROBERT BUCHANAN: marble, R.S.A. 1834. Edinburgh, New College.
 A.H. Ritchie q.v. after Joseph
 THOMAS CHALMERS: plaster, published 1820. Edinburgh, New College
 LADY DE L'ISLE AND DUDLEY: marble, 1825. Penthurst Place
 JOHN CLERK ELDIN: plaster, n.d. Edinburgh, S.N.P.G.
 SIR WILLIAM FETTES: plaster, n.d. Edinburgh, S.N.P.G.
 (SIR WILLIAM FRANKLIN: marble, R.A. 1837. Kent, Chatham Cathedral:-
 R.A. Catalogue 1837)
 PROF. JAMES GREGORY: marble, 1825. Edinburgh University
 CAPT. BASIL HALL: marble, 1840. Glasgow, Pollok House
 JAMES HAMILTON: marble, R.S.A. 1827. Edinburgh, R.C.P.E.
 JAMES HAMILTON OF HOLMHEAD: marble, 1823. Glasgow Art Gallery;
 nose broken off
 SUSANNAH KINNEAR: marble, 1825. Leeds, Lotherton Hall
 SIR JOHN LESLIE: marble, n.d. Edinburgh, S.N.P.G.; John Rhind q.v.
 after Joseph
 SIR JOHN LESLIE: marble, n.d. Edinburgh University; John Steell q.v.
 after Joseph
 HENRY MACKENZIE: marble, R.A. 1822. Edinburgh, S.N.P.G.
 CHARLES MATHEWS: plaster 1822. London, N.P.G.
 SIR JAMES MONCRIEFF: plaster, n.d. Edinburgh, S.N.P.G.
 (SIR WALTER SCOTT: marble, Preston Hall:- S.N.P.G. Print Room)
 ROBERT STEVENSON: plaster, n.d. Edinburgh, Office of the Northern
 Lighthouse Board, George St.
 PROF. DUGALD STEWART: marble, 1827. Edinburgh University
 PROF. DUGALD STEWART: bronze, n.d. Edinburgh, S.N.P.G.; miniature
 PROF. DUGALD STEWART: bronze, published 1830. Edinburgh, R.S.A.;
 miniature
 WILLIAM TROTTER: marble, 1827. Edinburgh, Morton Hall
 GEORGE VEITCH: marble, 1827. Edinburgh, Signet Library
 (DUKE OF WELLINGTON: marble. Eton College: Art Journal 1853 p 54)
 SIR HENRY MONCRIEFF WELLWOOD: marble, 1825. Edinburgh, S.N.P.G.
 WILLIAM WILBERFORCE: marble. York, School for the Blind
 SIR DAVID WILKIE: marble, 1842. Kirkcaldy Art Gallery; on loan from
 S.N.P.G.
 UNKNOWN MAN: plaster, 1821. Edinburgh, R.C.P.E.
 UNKNOWN MAN: plaster, n.d. Aberdeen University
 UNKNOWN YOUNG WOMAN: marble, 1827. Leeds City Art Gallery

ARCHITECTURAL SCULPTURE

SIR HUGH MYDDLETON: Statue in a niche on north side of the facade of
 the Royal Exchange; freestone, 1845. London, corner of
 Threadneedle St. and Cornhill.

OTHER WORK

SIR THOMAS LAWRENCE: copper medal 1830-1831. London, N.P.G.; two
 heads, profile to left and right. R. Clint after S. Joseph and
 E.H. Baily

KEITH, W. fl 1861

In 1861 W. Keith of King Street, Aberdeen carved a monument to John Aitken for the Dean Cemetery, Edinburgh. Keith cut the monument in red granite from a model by Thomas MacEwan q.v.

REFERENCE

LIT. Scotsman 1861 16 March p 2

KENNEDY, EDWARD W. fl 1891 - 1903

Edward Kennedy exhibited nine works at the R.S.A. between 1891 and 1903. In these years he shared a studio at 19 Ashley Terrace, Edinburgh with the modeller James Kennedy q.v. who most probably was his father. Kennedy won a special prize for modelling at the R.S.A. Schools in 1898 and two years later won the Keith prize for the best work by a student.

He exhibited at the R.G.I.F.A. in 1899 and 1900.

REFERENCES

LIT. R.G.I.F.A. Catalogues 1899, 1900: R.S.A. Catalogues 1891-1903:
R.S.A. Reports 1898, 1901: Scotsman 1898 12 March p 11

KENNEDY, JAMES fl 1861 - 1903

A model of a cornice enrichment by James Kennedy won an Edinburgh Architectural Institute prize in 1861. Kennedy was a modeller who worked from 19 Ashley Terrace Edinburgh; between 1892 and 1903 he shared the studio with Edward Kennedy q.v.

REFERENCE

LIT. Scotsman 1861 2 May p 2

KERR, JAMES fl 1878 - 1899

From 1878 to 1899 James Kerr worked from a studio at 13 Dalry Road, Edinburgh. He carved a significant number of monuments in the Dalry Cemetery and an elaborate memorial to Mary McCulloch erected in the Grange Cemetery in 1886. The McCulloch monument incorporates a marble allegorical statue in a niche flanked by two red sandstone panels rich in ornamentation.

Kerr's most important work is the Queen Victoria Jubilee Fountain at Jedburgh. Erected in 1890, it is an ornate Gothic column with clustered shafts into which are set two bronze portrait reliefs of Queen Victoria.

Kerr exhibited at the R.S.A. from 1891 to 1898, at Dundee in 1889 and 1890 and at the R.G.I.F.A. annually from 1884 to 1889 and in 1897.

REFERENCES

LIT. D.A.E. Catalogues 1889, 1890: R.G.I.F.A. Catalogues 1884-1889, 1897: R.S.A. Catalogues 1891-1898: Scotsman 1892 1 Jan. p 5

KINLOCH OR KINLOCH-SMYTH, GEORGE WASHINGTON fl 1853 - 1896

An Edinburgh sculptor, George Washington Kinloch sent three bronze busts to the R.A. in 1884. The same works were shown at the R.S.A. the following year and Kinloch also exhibited at the R.S.A. in 1886 and at Dundee in 1883 and 1885. In 1885 and 1886 he lived at 32 Drummond Place, Edinburgh.

He can most probably be identified with G.W.A. Kinloch-Smyth of Balquhary who is represented in the Dundee Art Gallery by a bronze Bacchante. A bronze portrait bust of his wife which he sculpted in 1880 is in the Perth Art Gallery. According to information at the Perth Art Gallery Kinloch-Smyth was born at Meigle, was a pupil of Rodin and exhibited at the Paris salon in 1889.

REFERENCES

LIT. D.A.E. Catalogues 1883, 1885: Grant p 141: Graves vol. IV, p 330: Perth Art Gallery, sculpture file: R.A. Catalogue 1884: R.S.A. Catalogues 1885, 1886

LAW, JAMES fl 1860

A Dundee carver is recorded as the sculptor of two very fine eagles, one on the Eagle Jute Mill in Victoria Street, Dundee and the other on the south wall of the Eagle Inn, Fort Street, Broughty Ferry.

REFERENCE

LIT. D. of E. Dundee.

LAWRENCE, PETER fl 1837 d 1846

Peter Lawrence worked as a sculptor in Glasgow from 1837 to 1846. He died in 1846 and over his grave in the Glasgow Necropolis is a freestone statue of a naked youth bearing an extinguished torch, by John Mossman.

LAWSON, GEORGE ANDERSON H.R.S.A. 1832 - 1904

Born at Edinburgh in 1832 George Lawson was the son of David Lawson and his wife Anne Campbell. He received his early education at George Heriot's school and then became a pupil of Alexander Handyside Ritchie while attending the Trustees School of Design as

a part time student. On the completion of his training Lawson moved to Glasgow where he worked from 36 St. Georges Place in 1860 and 1861 and then travelled to Rome for a brief visit. On his return in 1862 he settled at Liverpool where he established a studio at 40 Norton Street. His move to Liverpool was most probably influenced by the commission he received in 1861 for the Liverpool monument to the Duke of Wellington. He won the commission for a portrait statue of the Duke from five other entrants in a limited competition. Such portrait studies were rare in Lawson's oeuvre; he specialized in imaginative figures and groups, often illustrative of literary subjects and usually in marble or terracotta.

From 1866 Lawson was resident in London, working at first from 139 Gloucester Road. In 1874 and 1875 he exhibited from 9 Lower Seymour Street and then returned to 36 Gloucester Road where he worked until 1883 when he established a studio at 6 Marlborough Road. Although he worked for most of his life in London, Lawson remained in close contact with artists and patrons in Scotland; he supported the R.S.A. exhibitions and received a significant number of commissions for work in Scotland.

On three occasions, in 1870, 1874 and 1881 he was unsuccessfully nominated A.R.A. He died at Richmond in Surrey on 23 September 1904.

He was elected H.R.S.A. in 1884.

Lawson exhibited regularly at the R.A. from 1862 to 1893 and at the R.S.A. between 1860 and 1892 and his work was also shown in 1905, 1916 and 1926. He exhibited at Dundee in 1877, 1879, 1880

and 1882. and at the R.C.I.F.A. between 1870 and 1892.

His group, Motherless, was shown at the Glasgow International Exhibition of 1901.

According to the D.N.B. a portrait in oils of Lawson by John Pettie was in the possession of his nephew, Matthew F. Lawson at Seaforth Bridge, Alloa, in 1912.

REFERENCES

The account in the D.N.B. 2nd supp. vol.2, pp 427-428 is the principal source for Lawson's life and work.

MS. B.M. add 41567 ff 95, 96
 E.T.C. minute book 1879-1887, 1881 7 June p 298-299
 E.U.L. MS. DC4 101-103
 N.D.S. MS. 6350 p 171
 S.R.O. GD 224 666/1-3

LIT. Art Journal 1861 p 332; 1863 p 139; 1870 p 79; 1874 pp 47, 93; 1877 p 108; 1879 p 221; 1890 p 166; 1894 p 140; 1897 pp 238-242:
Bénézit vol.VI, p 497: Builder 1889 18 May p 377: Colston pp 99, 101, 103: D.A.E. Catalogues 1877, 1879, 1880, 1882: Edinburgh Evening Courant 1879 10 March p 2; 1882 23 March p 2: Glasgow Herald 1874 14 April p 7: Goodwillie, T., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 79-84, 87-88, 115-117: Grant p 162: Graves vol.V, p 7: McKay p 208: R.A. Catalogues: 1862-1893: R.C.I.F.A. Catalogues 1870-1892: R.S.A. Catalogues 1860-1892, 1905, 1916, 1926: R.S.A. Reports 1885 p 18; 1904 pp 14-15: Scotsman 1861 15 March p 2; 1881 10 March p 3; 1890 1 Feb. p 9: Spielmann pp 20-21: Spielmann, M.H., 'Sculpture' Encyclopaedia Britannica (11th ed.) vol. XXIV, p 502: The National Association for the Advancement of Art; Edinburgh Meeting 1889 (London; 1890): The Times 1904 24 Sept. p 6: Thieme-Becker vol.XXII, p.485 Tonge p 112: Young, A.M. and Doak, A.M., Glasgow at a Glance (Glasgow; Collins, 1965) 111.

WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

JAMES ARTHUR: bronze, 1893. Glasgow, Cathedral Square

ROBERT THE BRUCE: freestone, 1871. Edinburgh, Scott Monument, north east buttress

ROBERT BURNS: bronze, 1891. Ayr; statue and two reliefs representing a Reading of Burns' Poetry and Tam o' Shanter on the base; also one relief by David MacGill q.v. and one by an American sculptor George Bissell

(ROBERT BURNS: marble, 1893. Belfast:- Goodwillie p 87)

ROBERT BURNS: bronze, 1904. Australia, Melbourne; replica of Ayr Statue

(LORD COCHRANE: bronze, R.S.A. 1874. Chile, Valparaiso:- R.S.A. Catalogue 1874)

JOSEPH PEASE: bronze, 1875. Darlington, High Row; statue and four reliefs on base representing Education, Politics, Industry and the Emancipation of Oppressed Races

DUKE OF WELLINGTON: bronze, 1864. Liverpool

NARRATIVE WORKS

BAILIE NICOL JARVIE: freestone, 1871. Edinburgh, Scott Monument, south west buttress

(CALLICLES: possession of Lady Pease:- D.N.B. 2nd supp. vol.2, p 428)

DIANA VERNON: freestone, 1871. Edinburgh, Scott Monument, south east buttress

MOTHERLESS: plaster, 1901. Glasgow Art Gallery; purchased at the Glasgow International Exhibition, 1901; group of father and young child

SUMMER: bronze, n.d. Edinburgh, George Watsons' School; reclining youth.

BUSTSPORTRAITURE

SIR ARCHIBALD ALISON: marble, n.d. Glasgow Art Gallery

GEORGE MACDONALD: bronze, 1887. Edinburgh, S.N.P.G.

JOHN PETTIE: bronze, n.d. Edinburgh, S.N.P.G.

JOHN PETTIE: bronze, n.d. Glasgow Art Gallery

DAVID TOD OF AYTOUN: plaster, 1860. Glasgow Art Gallery

STATUETTES

BLIND BOY AND DUMB FANNY: parian marble, 1867. Broughty Ferry, Orchar Art Gallery; seated boy and girl

JEANIE DEANS: marble, n.d. Broughty Ferry, Orchar Art Gallery; seated girl

ARCHITECTURAL SCULPTURE

ABERDEEN ART GALLERY: panel representing painting, sculpture and architecture above the main entrance; bronze, 1905. Aberdeen School hill.

GLASGOW CITY CHAMBERS: pediment; freestone, 1883-1888. Glasgow, George Square; see also John Mossman

OTHER WORK

THE BARD: terracotta, 1867. Edinburgh, N.G.S.; group of three seated figures

LESLIE, FRANCIS 1833 - 1894

Francis (Frank) Leslie was born in the Calton district of Glasgow on 15 January 1833. He studied at the Glasgow School of Art and in 1870 went to London where he worked with J.H. Foley and later was associated with George Lawson. On the invitation of George Ewing he returned to Glasgow about 1875 and assisted Ewing on his statue of Robert Burns. Subsequently he joined John Mossman's studio and was in his employment until Mossman's death in 1890. During that period he worked with Mossman on the Glasgow statue of David Livingstone.

Leslie carved a significant number of the bas-reliefs and groups on the Municipal Buildings in Glasgow and Greenock and he was also popular as a portrait sculptor. His most important commission was for a bronze statue of James White of Overtoun, erected in Cathedral Square Glasgow in 1890.

He lived at 87 Abercromby Street Glasgow and for some time was the modelling master at the Glasgow School of Art. He was a member of the Glasgow Arts Club.

Leslie died at Edinburgh on 27 March 1894 and was buried in the Warriston Cemetery.

He exhibited at the R.G.I.F.A. between 1863 and 1892 and his work was shown at the Glasgow International Exhibition of 1889.

REFERENCES

The principal source for Leslie's career is the account in Scottish Notes and Queries, 3rd series, vol.1, (1923) pp 79, 111.

LIT. Glasgow Art Gallery, sculpture file: R.G.I.F.A. Catalogues 1863 - 1892

MACAULEY, ALEXANDER fl 1832 - 1838

One of several sculptors who attempted to establish practices in Edinburgh during the 1830s was Alexander MacAuley. From 1832 he had a studio at 12 Windmill Street and after 1837 he also worked from 12 Thanet Place, London. He settled in London in 1844.

MacAuley exhibited at the R.S.A. in 1832, 1836, 1837 and 1838.

REFERENCES

LIT. R.S.A. Catalogues 1832, 1836, 1837, 1838

MCBRIDE, CHARLES 1851 - 1903

Very little is known about the life of a competent Edinburgh sculptor, Charles McBride. He was born in June 1851 and after

receiving a basic education, studied at the R.S.A. Schools where in 1874 his alto-relievo of Prometheus Bound with Panthea and Ione at his Feet was awarded the Stuart Prize. He established an independent practice in 1875, working at first from 37 William Street and after 1881 from a studio at 7 Hope Street Lane.

Although subject pieces and allegorical studies formed the major part of his oeuvre McBride executed a number of portrait commissions particularly of members of the University circle and the medical profession. In 1878 he won third prize of £25 in the Kilmarnock Burns competition which was won by W.G. Stevenson. Six years later he competed unsuccessfully for the Tannahill monument for Paisley (awarded to D.W. Stevenson). He received his most important commission in the early 1890s, for a recumbent statue in memory of Archibald Campbell, the first Marquis of Argyll.

With Amelia Hill and J.S. Rhind, McBride must be considered unfortunate not to have received academic recognition from the R.S.A.

From 1891 illness frequently interrupted his work and he died at Edinburgh on 17 December 1903 and was buried in the Dean Cemetery.

McBride exhibited annually at the R.S.A. from 1875 to 1900 and in 1902. His work was shown at the R.A. in 1890 and 1897; at the R.G.I.F.A. between 1875 and 1896 and at Dundee - 1879, 1885, 1889 and 1890. He was represented at the Glasgow Burns Exhibition of 1896.

A bronze portrait of McBride by H.S. Gamley decorates his gravestone.

REFERENCES

MS. E.T.C. minute book 1879-1887, 1881 7 June pp 298-299; 1886 24 Aug. p 4
 R.C.P.E. minute books, 1888 1 May p 6442, 7 Aug. p 6448; 1889 5 Feb. p 6470

LIT. Art Journal 1875 p 40: Builder 1881 vol.XLI, p 90: D.A.E. Catalogues 1879, 1885, 1889, 1890: Edinburgh Evening Courant 1879 10 March p 2: Grant p 155: Graves vol. V, p 128: R.A. Catalogues 1890. 1897: R.G.I.F.A. Catalogues 1875-1896: R.S.A. Catalogues 1875-1900, 1902: R.S.A. Report 1874: Scotsman 1888 11 Feb. p 7; 1889 5 Jan. p 7; 1892 1 Jan. p 5; 1894 5 March p 9; 1895 2 March p 11; 1897 11 March p 8

WORKSTATUESPORTRAITURE

ARCHIBALD CAMPBELL, 1ST MARQUIS OF ARGYLL: marble, 1895. Edinburgh, St. Giles Cathedral; recumbent
 ADAM SMITH: freestone, R.S.A. 1887. Edinburgh, S.N.P.C., facade, north west tower

NARRATIVE WORKS

THE DOUGALD CRATER: freestone, 1881. Edinburgh, Scott Monument

BUSTSPORTRAITURE

ANDREW CARNEGIE: marble, R.S.A. 1891. Edinburgh, Central Public Library; staircase
 PROF. ALEXANDER DICKSON: marble, 1889. Edinburgh University
 ALEXANDER GRANT: marble, R.S.A. 1887. Edinburgh University
 DR. DANIEL R. HALDANE: marble, 1887. Edinburgh. R.C.P.E.
 SIR GEORGE HARRISON: marble, 1886. Edinburgh, New Council Chamber
 LORD JUSTICE GENERAL INGLIS: marble, 1893. Edinburgh University
 REV. JOHN KER: marble, 1887. Edinburgh, New College
 SIR WILLIAM MUIR: marble, R.S.A. 1900. Edinburgh University
 JOSEPH THOMSON: bronze, 1896. Thornhill; bust and relief of an allegorical, female figure on the base
 UNKNOWN MAN: plaster, 1883. Edinburgh R.C.P.E.

STATUETTE

ROBERT BURNS: plaster, 1878. Kilmarnock, Kay Park Museum; competition model for Kilmarnock Statue; see also D.W. Stevenson and W.C. Stevenson

RELIEF SCULPTUREPORTRAITURE

DR. THOMAS GUTHRIE: marble, R.S.A. 1891-1892. Edinburgh, Dr. Guthrie's Boys School

JAMES SMITH: bronze, 1889. Edinburgh, Grange Cemetery; medallion and sandstone allegorical figure

NARRATIVE WORK

ELLEN MACDONALD MONUMENT: bronze, 1891. Edinburgh, Dean Cemetery, allegorical female figure

MACCALLUM, GEORGE 1840 - 1868

George MacCallum was born and educated in Edinburgh where his father James MacCallum worked as a joiner. He received his training as a sculptor in the studio of William Brodie to whom he remained an apprentice at least until 1860. In that year MacCallum won the Architectural Institute's prize for apprentices by submitting the best work in clay of an architectural ornament. It was the second time he had won an Institute prize.

In 1864 he established a studio at 24 George Street where he remained until 1868 when he moved to 2 Castle Terrace. In 1865 he had received his first opportunity to produce a piece of public sculpture when he was invited by John Steell to execute a group representing the Labouring Class for the Scottish National Memorial to Prince Albert. He had completed little more than a small scale model for the work when he died at his home in Castle Terrace on 1 September 1868. His estate was valued at £359.17.5.

MacCallum exhibited at the R.S.A. from 1860 to 1868, at the R.A. from 1866 to 1868 and at the R.G.I.F.A. in 1863 and 1866.

REFERENCES

MS. R.C.P.E. minute book 1868 2 Feb. p 5830, 18 Feb. pp 5804-5805, 5 May pp 5808-5809, 4 Aug. pp 5813-5814
R.S.A. Library, annotated Report 1868 p 22.
S.R.O. GD 224 666/1-3; Sc 70/1 vol.141, p 806

LIT. Architect 1876 12 Aug. p 89: Art Journal 1862 p 60: Grant p 155: Graves vol.V, p 130: I.L.N. 1876 26 Aug. p 187: R.A.
Catalogues 1866-1868: R.G.I.F.A. Catalogues 1863, 1866: R.S.A.
Catalogues 1860-1868: Scotsman 1860 23 March p 2; 3 April p 2

WORK

STATUES

NARRATIVE WORKS

TWO ALLEGORICAL FEMALE FIGURES: plaster, n.d. Edinburgh, R.C.P.E., Queen St., vestibule

BUSTS

PORTRAITURE

REV. ADAM D. TAIT: plaster, R.S.A. 1865. Kirkliston Parish Church
 DAVID BRYCE: marble, 1866. Castlemilk
 DAVID BRYCE: marble, 1866. Fettes School
 DAVID BRYCE: marble, 1866. Edinburgh, Royal Infirmary
 DAVID BRYCE: marble, 1866. Edinburgh, S.N.P.G.
 JOHN G.M. BURT: marble, 1867. Edinburgh, R.C.P.E.
 JOHN RAE: plaster, 1866. Edinburgh University

STATUETTE

EMMA TENNANT: marble, n.d. The Glen

RELIEF SCULPTURE

78TH HIGHLANDERS MONUMENT: freestone, 1862. Edinburgh, Castle Esplanade; Indian War Memorial; deer, elephant and armorial bearings of the regiment by MacCallum on a Celtic cross carved by Robert Hunter q.v. Monument designed by Robert Rowand Anderson

MACCARTHY, HAMILTON b 1809 AND CARLTON b 1817

Hamilton and Carlton MacCarthy were brothers born in Scotland in the first quarter of the nineteenth century. By 1838 they were both living in London where they remained for the rest of their lives. As they did not retain a significant connection with Scotland for the most part their work is outside the scope of this survey. A bust of Edward Irving by Hamilton MacCarthy is in the Scottish National Portrait Gallery. It is marble and dated 1867.

An account of the careers of the MacCarthy brothers is in Gunnis pp 247-248.

MACDONALD, ALEXANDER fl 1855 - 1882

From 1855 Alexander MacDonald was a partner in the firm of granite sculptors MacDonald, Field and Co., Constitution Street, Aberdeen. The business was a continuation of MacDonald and Leslie that had been in existence since 1824 and which had been responsible for carving the Aberdeen statue of the fifth Duke of Gordon to the design of Thomas Campbell in 1842.

In 1879 Alexander MacDonald carved the granite memorial to James Cassie R.S.A. for the Dean Cemetery, Edinburgh. He also executed the monument erected in Glasgow Cathedral to the 4th Highlanders who had served at the battle of Tel-el-kebir in 1882. The memorial is a panorama of a battle scene carved in low relief in marble.

REFERENCES

MS. N.L.S. MS. 6350 f 148

LIT. Aberdeen Journal 1844 24 April: Aberdeen Public Library,
press cuttings

MACDONALD, FIELD AND CO. see MACDONALD, ALEXANDER

MACDONALD, JAMES fl 1831 - 1833

In 1833 James MacDonald moved into the studio at 10 Cumberland Street, Edinburgh left vacant when Laurence MacDonald returned to Rome. The family relationship, if any, between the two sculptors is unknown.

James MacDonald exhibited at the R.S.A. in 1831, 1832 and 1833.

REFERENCES

LIT. Companion to the Scottish Academy Exhibition (Edinburgh; 1831)
p 42: R.S.A. Catalogues 1831 - 1833

MACDONALD, JOHN

An undated marble bust of J. Crawford by John MacDonald is in the collection at Hospitalfield, Arbroath. John MacDonald was the older brother of Lawrence MacDonald whom he assisted in Rome.

REFERENCE

LIT. D.N.B. vol. XII, p 490

MACDONALD, LAWRENCE H.R.S.A. 1799 - 1878

Lawrence MacDonald was born at Boneyview, Findo Gask on 15 February 1799. He was the son of Alexander MacDonald and his wife Margaret Morison. At an early age he was apprenticed as a mason to Thomas Gibson who at that time was building Murray's Asylum, Perth. MacDonald's earliest known work, a statue of a boy supporting a vase upon his head, dates from these years and according to Gunnis is in the garden at Moncrieffe near Perth. While in the employment of Gibson, he also carved the coat of arms of Robert Graeme on the front of Garvock House.

After completing his apprenticeship in 1822 MacDonald moved to Edinburgh with an introduction to the architect James Gillespie Graham who sat to MacDonald for a portrait bust and proved a helpful patron. In Edinburgh MacDonald worked as an ornamental sculptor

and on 26 February 1822 entered the Trustees School of Design. About seven months later he received an opportunity to travel to Rome; Mrs. Oliphant, wife of the ninth Laird of Gask invited him to accompany her and her daughters to the south of France and from there sent him on to Rome. He remained in Rome four years and while there in 1823, with John Gibson and Joseph Severn he was a founding member of the British Academy of Arts in Rome of which he remained a Trustee all his life.

MacDonald returned to Edinburgh in 1826 and established a studio at 12 Pitt Street until 1831 when he moved to 10 Cumberland Street.

A special exhibition of MacDonald's group Ajax and Patroclus was held at the Royal Institution, Edinburgh in the autumn of 1829. A reviewer in the Caledonian Mercury (9 Nov. 1829, p 2), objected to the nudity of the figures and partly as a result of this criticism a duel was arranged between the editor of the Caledonian Mercury, Dr. James Brown and the editor of the Scotsman Charles MacLaren; MacDonald acted as second to MacLaren. The duel was held near Bell's Mills, Ravelston Road, Edinburgh on 12 November when "the parties exchanged shots without effect" (Scotsman 14 Nov. 1829, p 738).

Four years later MacDonald returned to Rome where he rapidly established himself as one of the most popular bust portraitists of his time. Apart from a short stay in London in 1848 he remained in Rome for the rest of his life working at first from 6 Corso and after 1843 from the Piazza Barberini studio left vacant on the death of Bertel Thorwaldsen. He was assisted by his older brother John and from the 1860s by his son and pupil Alexander (Alessandro) who was born at Rome on 17 August 1847.

MacDonald died at Rome on 4 March 1878.

Early in the 1820s MacDonald was elected Associate of the R.I.E.F.A.S. and, as did other artists who had been so honoured, he became R.S.A. on the amalgamation of the Institution and the Scottish Academy in 1829. In 1858 he resigned his membership and was created H.R.S.A.

He exhibited at the R.I.E.F.A.S. from 1827 to 1829; and the B.I. in 1832 and at the R.A. between 1828 and 1857. His work was shown at the R.S.A. in 1832, 1837, 1841, 1855, 1865, 1880 and 1926. At the Great Exhibition of 1851 he exhibited a colossal statue of Lord Kilmorey dressed as a Grecian warrior. At the Exhibition of Art Treasures of the United Kingdom held at Manchester in 1857 Lord Ward showed three of MacDonald's works, a Bacchante, Eurydice and Arethusa; the Honourable A.D. Willoughby lent a Venus.

REFERENCES

The principal sources for MacDonald's career are the accounts in Gunnis pp 248-249 and in the D.N.B. vol. XII, pp 490-491.

MS. E.U.L. MS. La II 648/146

N.L.S. MSS. 594 no.2261; 1831 f9; 6294 f77; 7227 ff123-135; 7229 f11; 7231 ff66-71; 7233 ff5-7; 7235 f154; 7355 ff92-95; 7385 ff44, 50,59,80,408; 7386 ff103, 284; 7387 f487

R.C.P.E. minute book 1829 3 Feb. pp 2742 - 2743

LIT. A letter to Patric Park Esq. R.S.A. in reply to his Observations on D.R. Hay's Theory of Proportion (Edinburgh; McPherson, 1851): Art Journal 1840 p 94; 1842 ppl28,129; 1845 p 371; 1854 p 351; 1855

p 318; 1878 p 136: Bénézit vol. VII, p 41: Brydall pp 190-191:
Builder 1847 p 223: Caledonian Mercury 1829 9 Nov. p 2: Graham,
E.M., The Oliphants of Gask (London; Nisbet, 1910) pp 404-405:
Grant p 157: Graves vol.V, pp 134-135: Hall, S.C., The Sculpture
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p 187: McKay p 234: Moncrieff, F. and Moncrieffe, W., The
Moncrieffs and the Moncrieffes, A History of the Family of Moncrieff
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1832, 1837, 1841, 1855, 1865, 1880, 1926: R.S.A. Reports 1858 pp 10, 11, 18;
1878 p 273: Scotsman 1827 5 Sept. no.799, p 561; 1829 28 Oct. no.
1023, p 694, 14 Nov. no.1028, pp 731-732; 1830 no.1045, pp 87, 783;
1855 21 March p 3; 1860 1 Nov. p 2; 1861 15 March p 2: Thieme-Becker
vol. XXIII, p 509

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

EMILY GEORGIANA, COUNTESS OF WINCHILSEA: marble, 1850. London,
V. and A.; reclining

NARRATIVE WORKS

BACCHANTE: marble, 1842. Ardblair Castle

(BOY SUPPORTING A VASE UPON HIS HEAD: Moncrieffe; garden ornament:-
Gunnis p 248)

DISCUS THROWER: marble, 1842. Fasque

(EURYDICE: Possession of Lord Powerscourt:- Art Journal 1878 p 136)

BUSTS

PORTRAITURE

DUCHESS OF ABERCORN: marble, n.d. Haddo House

4TH DUKE OF ATHOLL: marble, 1827. Blair Castle

MR. BALFOUR OF FERNIE: marble, 1829. Diranean, possession of Mrs.
Balfour

MRS. BALFOUR OF FERNIE: marble, 1829. Diranean, possession of Mrs.
Balfour

GEN. THOMAS HUNTER BLAIR: marble, 1839. Blairquhan

GEORGE COMBE: marble, n.d. Edinburgh, S.N.P.G.

DR. ANDREW DUNCAN: marble, 1829. Edinburgh, Royal Infirmary

(CATHERINE GLADSTONE: marble. Harwarden:- Thesis correspondence,
Sir William Gladstone, 7th Bt.)

11TH DUKE OF HAMILTON: marble, 1835. Edinburgh, Royal Scottish
Museum

(SIDNEY HERBERT: marble, Harwarden:- Thesis Correspondence, Sir
William Gladstone, 7th Bt.)

JOHN MARSHALL: marble, 1846. Leeds, Temple Newsam House
 (COUNTESS OF MEATH: marble, Harwarden:- Thesis Correspondence,
 Sir William Gladstone, 7th Bt.)
 (PHILIP HENRY, 5TH EARL STANHOPE: marble, n.d. Chevening:- D.N.B.
 vol. XII, p 490)
 PHILIP HENRY, 5TH EARL OF STANHOPE: marble, 1854. London, N.P.G.:
 H. Armstead After MacDonald
 8TH VISCOUNT STRATHALLAN: marble, 1838. Possession of the Earl of
 Perth
 SIR HENRY TAYLOR: marble, 1843. London, N.P.G.
 UNKNOWN MAN: marble, 1829. Edinburgh University
 UNKNOWN MAN: marble, 1839. Edinburgh, Faculty of Advocates
 UNKNOWN MAN: marble, 1840. Perth Art Gallery
 UNKNOWN MAN: marble, 1844. Haddo House
 UNKNOWN MAN: marble, n.d. Possession of the Earl of Perth
 UNKNOWN MAN: plaster, n.d. Fasque
 UNKNOWN WOMAN: marble, 1831. Fasque
 UNKNOWN WOMAN: marble, 1844. Perth Art Gallery
 UNKNOWN WOMAN: marble, 1845. Perth Art Gallery
 UNKNOWN WOMAN: marble, n.d. The Glen
 UNKNOWN WOMAN: plaster, n.d. Fasque

ARCHITECTURAL SCULPTURE

(GARVOCK HOUSE: coat of arms over the entrance; freestone, before
 1822:- D.N.B. vol. XII, p 490)

MACDONALD AND LESLIE AND CO. see MACDONALD, ALEXANDER

MACDOWELL fl 1852

A carved medallion portrait of Joseph Train at the McMillan
 Hall, Newton Stewart and an identical one in the Castle Douglas Town
 Hall are the work of a local carver MacDowell.

MACEWAN, THOMAS fl 1849 - 1891

In 1847 and 1848 Thomas MacEwan exhibited both portrait and subject pieces at the R.S.A. In later years he specialized in funerary monuments; in 1861 he carved the sandstone memorials to Alexander Black and Wemyss for the Dean Cemetery, Edinburgh as well as the monument to Hugh Williams in the Canongate Churchyard. In the same year he designed a memorial to John Aitken which was carved from his model by W. Keith of King Street, Aberdeen q.v. The work, in red granite, is in the Dean Cemetery.

In 1877 MacEwan was employed by William Brodie to carve the base of the Edinburgh statue of Sir James Y. Simpson.

From 1849 to 1859 he worked in partnership with his father at 82 South Clerk Street, Edinburgh; in 1860 he established his own business in Lothian Road where he worked until 1891.

REFERENCES

LIT. I.L.N. 1877 9 June p 547: R.S.A. Catalogues 1847, 1848: Scotsman 1861 16 March p 2, 30 May p 2

MCGEEHAN, ANIZA fl 1894 - 1904

Aniza McGeehan exhibited at both the R.G.I.F.A. and R.S.A. in 1894 from Rawyards, Airdrie. By 1899 she had moved to 134 Bath Street, Glasgow where for two years she shared a studio with her sister Jessie who was an amateur painter. In 1899 she executed a

group and six statues for the facade of Pettigrew and Stevensons building, Sauchiehall Street, Glasgow. Two years later she married Vincent Murphy and in 1902 and 1903 the couple lived at Clovelly, Waterloo Park, Liverpool. The following year they settled at Clovelly, Platt's Lane, Hampstead.

She exhibited at the R.S.A. in 1894 and 1899; at the R.G.I.F.A. in 1894, 1895 and from 1897 to 1899 and at the R.A. from 1902 to 1904.

REFERENCES

MS. Thesis Correspondence, Daniel Walker, D. of E.

LIT. Grant p 158: Graves vol.V, p 139: R.A. Catalogues 1902-1904: R.G.I.F.A. Catalogues 1894, 1895, 1897-1899: R.S.A. Catalogues 1894, 1899

MACGILL, DAVID fl 1889 - 1904

David MacGill was a native of Ayr. By 1889 he had moved to London where he worked for most of his life. On the recommendation of Edouard Lanteri he was admitted to the R.A. Schools on 11 March 1890. Between 1889 and 1894 he was living at 15 Cadogan Street; from 1897 to 1899 he exhibited from Camden studios, Camden Street and in 1903 he established a studio at 1 Scarsdale Villas.

MacGill exhibited at the R.A. from 1889 to 1904 and at the Paris salon of 1900 where his work received an Honourable Mention.

One of his 1892 exhibits, a portrait of Robert Bryden q.v. should be mentioned as it establishes a link between the two artists and may indicate that MacGill received his early tuition in sculpture from Bryden.

REFERENCES

MS. R.A. Library 'Register of Students at the R.A. Schools'

LIT. Bénézit vol. VII, p 42: Grant p 158: Graves vol. V, p 139:
R.A. Catalogues 1889-1904

WORK

STATUES AND MONUMENTAL GROUPS

NARRATIVE WORKS

MALE FIGURE: bronze, n.d. Kilmarnock, Dick Institute

REMOVAL OF THE BODY OF ST. SEBASTIAN: bronze, n.d. Kilmarnock,
Dick Institute; group of three figures

WORLD WAR I MEMORIAL: bronze, c 1920. Kilmarnock, opposite the
Dick Institute.

BUSTS

PORTRAITURE

THOMAS CARLYLE: bronze, n.d. Kilmarnock, Dick Institute

JAMES DICK: bronze, n.d. Kilmarnock, Dick Institute

RELIEF SCULPTURE

ROBERT BURNS MONUMENT: bronze, 1891. Ayr; one relief on the base by
MacGill, see also G. Lawson

MACGILLIVRAY, JAMES PITTENDRIGH R.S.A. 1856 - 1938

One of the outstanding personalities of Scottish sculpture is J. Pittendrigh MacGillivray. He was born at Port Elphinstone, Inverurie in 1856, the eldest son of a mason sculptor William MacGillivray and his wife Margaret Cairns. The family moved to Edinburgh when MacGillivray was about twelve and in 1869, at the age of thirteen he was apprenticed to William Brodie with whom he remained for six years. In that period he lived at first with his parents at 3 Fountainbridge and in 1875 at 3 Spittal Street.

On the expiry of his apprenticeship MacGillivray moved to Glasgow where he became an assistant to James Steel q.v. for whom he carved the decorative sculpture on the Scotia Theatre, afterwards known as the Metropole. Later he worked for John Mossman whom he assisted on the Glasgow statues of Thomas Campbell and David Livingstone (see also F. Leslie).

In 1882 he established an independent practice at 112 Bath Street Glasgow and three years later he received his first public commission, for a portrait bust of General Gordon which was placed in the Glasgow Art Gallery. While in Glasgow MacGillivray worked as a painter as well as a sculptor and for his proficiency in painting was elected a member of the Glasgow Arts Club in 1882. In the same year he initiated the Palette Club of which he was the first president. During the 1880s MacGillivray became closely associated with the group of painters known as the Glasgow Boys and his was a leading role in the founding and editing of the Scottish Art Review, the propaganda magazine of the Glasgow school. Moreover, on at least one commission,

the funerary monument to Alexander McCall, 1888, he worked in collaboration with the architect Charles Rennie Mackintosh.

From 1890 MacGillivray devoted most of his attention to sculpture. In 1891 he established a studio at 207 West Campbell Street and two years later he received his first major commission, for a statue of Robert Burns for Irvine. Also in 1893 MacGillivray returned to Edinburgh where he designed his house and a studio that was especially adapted for the production of large scale statuary; it incorporated a sufficiently large entrance to enable him to wheel a colossal statue out of doors so that he could gauge the effect the work would have when set against the skyline. The house and studio, named Ravelston Elms, at 41 Murrayfield Road were built with the assistance of MacGillivray's friend and patron the fourth Marquis of Bute.

MacGillivray attained his greatest success in the 1890s and early twentieth century when he received at least ten commissions for statues (including the Gladstone monument which incorporated nine figures) and sculpted more than forty five smaller works. Although many of these were portrait studies, he also executed a significant number of allegorical and narrative pieces.

In 1904 he was commissioned by the Scottish Education Department to prepare a report on art schools and art teaching in Scotland and to offer suggestions for improvement of the facilities. MacGillivray declared the existing schools unsatisfactory and insisted that priority be given to a sound practical training in craftsmanship. His ideas were endorsed by the head executive of the Scottish Education Department and attempts were made to implement the majority

of his suggestions. One result of his report was the founding of the Edinburgh College of Art, the scheme of which and the first set of plans adopted by the Edinburgh Town Council were the work of MacGillivray.

His zeal for the development of art in Scotland was untiring and around the turn of the century he was responsible for bringing together several collections of contemporary continental sculpture which were shown at the R.G.I.F.A. and the R.S.A. He maintained a close association with the Glasgow Arts Club for over fifty years and the occasion of his jubilee in 1932 was marked by a complimentary dinner.

MacGillivray was a man with a wide range of interests and talents. In 1914 he organized an exhibition of art in Edinburgh, the proceeds of which were for Belgian relief. In 1920 he designed the official robes for members of the R.S.A. An ardent Nationalist, he was a respected authority on the clans and their tartans and was created an Honorary Member of the Scottish Pipers Society. He was an Honorary Fellow of the Royal Incorporation of Architects, Scotland and an Honorary Member of the Aberdeen Artists Society and of the Scottish Society of Photographic Art.

Literature also claimed MacGillivray's attention. As well as papers on varying subjects and much occasional verse, he published two volumes of poetry, Pro Patria in 1915 and Bog Myrtle and Peat Reek in 1922. Bog Myrtle and Peat Reek which contains sixty-one poems, many in the north and south country dialects of the Scots-tongue, was brought out in a form that reflects MacGillivray's fastidious nature.

It was printed privately in a limited edition of three hundred signed copies. For the title page he drew and engraved an heraldic design of the Scottish thistle with a bordure of entwined thistle leaves. The same thistle motif was stamped in gold on the buckram binding.

Like his prototypes of the cinquecento, MacGillivray was almost universal in his range; sculptor, painter, architect, poet, musician, orator and philosopher. He died aged eighty-two at Edinburgh on 29 April 1938 and was buried in Gogarburn Parish Churchyard. In addition to an art collection worth £809 his estate was valued at £962. His wife Frieda, by birth Polish and of French-Huguenot origins, had predeceased him in 1910 and one of his daughters, Erinna had died in 1917. He was survived by his other daughter Erhna Mycale who died unmarried in 1962.

MacGillivray was elected A.R.S.A. in 1892 and R.S.A. in 1901. In 1921 the office of Sculptor Royal for Scotland which had been in abeyance since John Steell's death thirty years earlier, was revived for MacGillivray. An honorary degree of Doctor of Laws from Aberdeen University was conferred on him in 1909.

MacGillivray's work was shown at the R.S.A. in 1872, 1874, 1875, 1887 and almost every year from 1891 to 1938. He exhibited at the P.A.I. in 1883; Stirling in 1891, Dundee in 1885 and 1889, the R.A. in 1891 and 1892 and at the R.G.I.F.A. from 1875 to 1932 and in 1938. He held one man exhibitions of his work at Glasgow in 1927 and Edinburgh in 1930. Several pieces of his sculpture were shown at the Glasgow Boys Exhibition arranged by the Scottish Arts Council in 1971.

Portraits of MacGillivray are reproduced in the Scotsman 30 April 1938, p 17; Gordon, E., The Royal Scottish Academy of Painting, Sculpture and Architecture 1826 - 1976 (Edinburgh: Skilton, 1976) plate XX; Cammell, C.R., The Heart of Scotland (London: Hale, 1956) frontispiece and facing p 96 and in the exhibition catalogue The Glasgow Boys (Scottish Arts Council; 1971) Part II, frontispiece and p 90. A bronze bust of MacGillivray by Benno Schotz is in the S.N.P.G. Edinburgh.

REFERENCES

The principal sources for MacGillivray's career are thirty-eight volumes and boxes of written and photographic material, N.L.S. MS. Acc 3501, nos. 1-38. They include typescript and manuscript correspondence as well as photographs, memoranda, press cuttings and notes by MacGillivray.

Forty-seven sheets of his drawings, annotated by MacGillivray, are in the N.G.S., Department of Prints and Drawings, D3990 - D4037.

At Glasgow Art Gallery is a complete set of his woodcuts and at Aberdeen Art Gallery is a photographic record of his work compiled and presented by MacGillivray.

A résumé of his career is in the obituary notice in the Scotsman 30 April 1938 p 17. His life in Edinburgh is detailed in Cammell, C.R., The Heart of Scotland (London; Hale, 1956), see index.

MS. Aberdeen Art Gallery, MacGillivray correspondence
 Aberdeen Public Library, minute book of the Monument Committee, King
 Edward VII Statue, p 18
 Aberdeen University Library, MacGillivray Account Book; MacGillivray
 correspondence
 E.T.C. minute books 1906-1907 pp 28-33; 1915-1916 pp 131,140: 1916-
 1917 p 94
 MacGillivray, P., 'Sculpture, Nationality and War Memorials' (typescript,
 E.C.P.L. Fine Art Department)
 N.L.S. MSS. 3109 f231; 9807 ff1-19; 9771 ff106, 118; 9772 ff125, 146,
 150, 152-156, 160, 167, 169; 9774 f54
 S.R.O. Calendar of Confirmations and Inventories, 1938 Mc 61

LIT. Art Journal 1897 pp238-242; 1898 pp 72,73: Bénézit vol.VII,
 p 43: Builder 1898 p 73; 1904 p 386; 1921 p 777: Catalogue of
Sculpture, Paintings and Drawings (Glasgow; 1927): Catalogue of
Sculpture, Paintings and Drawings (Edinburgh; 1930): Connoisseur
 vol.LI, (1918) p 179; vol. LXIII, (1922) p 122; vol.CII, (1938) pp 81-
 84: D.A.E. Catalogues 1885, 1889: Dumfries and Galloway Saturday
Standard 1904 10 Sept. p 5: Dumfries Public Library, press cuttings:
 E.C.P.L. Edinburgh Room, press cuttings, YDA 2303G; YNA 9355:
 Glasgow and Gallery, press cuttings: Goodwillie, E., The World's
Memorials of Robert Burns (Detroit; Waverley, 1911) pp 92-94: Gordon,
E. The Royal Scottish Academy of Painting, Sculpture and Architecture
 (Edinburgh; Skilton, 1976) pp 167,168,184,185-192, 195-196: Grant
 pp 158-159: Graves vol.V, p 140: Henley, W.E., A Century of Artists
 (Glasgow; MacLehose, 1889), p 110: MacGill, A., 'The Art of Pittendrigh
MacGillivray' (bound article from the Common Weal Magazine; E.C.P.L.
 Fine Art Department): MacGillivray, P., Art Today (Aberdeen; 1923):
MacGillivray, P., What is Art? (2nd ed.; Dundee; 1907): McKay
 pp 236-237: McVie, J., 'Burns Memorials', Kilmaronock Standard Annual
1959-1962, p 10: N.G.S. Department of Prints and Drawings, press
 cuttings: P.A.I. Catalogue 1883: R.A. Catalogues 1891, 1892:
R.G.I.F.A. Catalogues 1875-1938: R.S.A. Catalogues 1872, 1874, 1875,
 1887, 1891-1938: R.S.A. Report 1938 pp 10-12: Sackville, Lady
Margaret, 'The Art of Pittendrigh MacGillivray', Scots Magazine, vol.1,
 (1925) no.5, pp 336-340: Scotsman 1886 11 Feb. p 7; 1889 12 Jan.
 p 6; 1891 30 Jan. p 5; 1892 1 Jan. p 5, 30 Jan. p 4, 27 Feb. p 11;
 1893 21 Feb. p 5; 1894 5 March p 9; 1895 2 March p 11; 1897 11 March
 p 8; 1898 12 March p 11; 1900 16 March p 6; 1955 15 Nov. p 5:
Scottish Country Life 1920 Sept. pp 400-402: Scottish Review 1897
 July p 29: Studio vol. 16, (1899) pp 203-205; vol. 65, (1915) pp 102,
 105; vol. 70, (1917) pp 132-134; vol.80, (1920) pp 18,23: The Glasgow
Boys (Scottish Arts Council; 1971) Part I, pp 52-54; Part II. pp 86-
 92,96,111: The Times 1917 28 July p 9, 7 Aug. p 2: Thieme-Becker
 vol.XXIII, p 511: Tonge pp 112,113: Who was Who 1929-1940 (2nd ed.;
 London; Black, 1967) p 857: Young, A.M. and Doak, A.M., Glasgow at
a Glance (Glasgow; Collins, 1965) 112

WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

GEORGE BUCHANAN: freestone, c1900. Edinburgh, S.N.P.G., north facade, west part

ROBERT BURNS: bronze, 1896. Irvine moor; statue and four reliefs representing scenes from Burns' poetry

3RD MARQUESS OF BUTE: bronze, 1930. Cardiff

LORD BYRON: bronze, designed 1914. Aberdeen, Grammar School grounds; designed by MacGillivray, executed in 1920 by an English sculptor A. Leslie

WILLIAM DUNBAR: freestone, R.S.A. 1898. Edinburgh, S.N.P.G. facade, south east tower

WILLIAM GLADSTONE: bronze, 1904-1913. Edinburgh, Coates Crescent Gardens; portrait statue and six allegorical figures representing Eloquence and History, both seated, and Vitality, Faith, Measure and Fortitude; also two naked boys draping a scroll across the base of the monument; originally erected at the east end of George Street in St. Andrew Square, removed to present site Nov. 1955

DAVID HUME: freestone, R.S.A. 1901. Edinburgh, S.N.P.G. facade, North west tower

JOHN HUNTER: freestone, c1900. Edinburgh, S.N.P.G. facade, north east tower

JOHN KNOX: bronze, 1906. Edinburgh, behind St. Giles Cathedral

SIR HENRY RAEBURN: freestone, c1900. Edinburgh, S.N.P.G., facade, north east tower

DEAN RAMSAY: marble 1899. Edinburgh, St. Mary's Episcopal Cathedral; recumbent

1ST VISCOUNT STAIR: freestone, 1894. Edinburgh, S.N.P.G., facade, north east tower

BUSTSPORTRAITURE

WILLIAM ALEXANDER: bronze, 1895. Aberdeen Art Gallery

MARY JANE ANDERSON: marble, n.d. Glasgow Art Gallery

SIR ROBERT ROWAND ANDERSON: bronze, 1924. Edinburgh Architectural Association

SIR ROBERT ROWAND ANDERSON: bronze, 1925. Edinburgh, S.N.P.G.

3RD MARQUIS OF BUTE: marble, 1903. St. Andrews University

THOMAS CARLYLE: bronze, 1889. Glasgow Art Gallery

THOMAS CARLYLE: bronze, 1889. Kirkcudbright, Broughton House

THOMAS CARLYLE: bronze, 1889. Stirling, Wallace National Monument

JOHN CARRICK: bronze, 1892. Glasgow Art Gallery

PORTRAIT OF AN ARTIST (SKEOCH CUMMING): bronze, 1920. Edinburgh, Morton Hall

(REV. DR. OSWALD DYKES: bronze, R.S.A. 1910. Cambridge, Westminster College:- R.S.A. Catalogue 1910)

GENERAL GORDON: bronze, 1886. Glasgow Art Gallery

LEONARD GOW: marble, n.d. Glasgow Art Gallery

GEORGE HENRY: bronze, 1891. Aberdeen Art Gallery; head

E.A. HORNEL: bronze, R.S.A. 1893. Kirkcudbright, Broughton House; head
 11TH MARQUESS OF HUNTLY: plaster, R.S.A. 1897. Aberdeen Art Gallery
 REV. WILLIAM KIDSTON: marble, n.d. Edinburgh, New College
 DR. WILLIAM MCEWAN: bronze, c 1897. Edinburgh University, McEwan Hall; half length, includes arms
 EHRNA (MACGILLIVRAY): bronze, 1913. Dundee Art Gallery
 EHRNA (MACGILLIVRAY): bronze, c 1913. Edinburgh, Morton Hall
 REV. JAMES MACGREGOR: bronze, 1913. Edinburgh, St. George's West Church
 ALEXANDER B. MCGRIGOR: bronze, 1892. Glasgow, Faculty of Procurators
 JAMES A.D. MCKEAN: bronze, 1918. Paisley Art Gallery
 (REV. DR. MACKICHAN: bronze, R.S.A. 1914. Bombay, Free Church College:-
R.S.A. Catalogue 1914)
 PROF. DAVID MASSON: marble, 1897. Edinburgh University
 PROF. DAVID MASSON: plaster, 1896. Aberdeen Art Gallery, original model for bust at Edinburgh University
 REV. MONSIGNOR MONRO: bronze, 1893. Edinburgh, R.S.A.
 J. BELL PETTIGREW: marble, c 1903. St. Andrews University
 SIR GEORGE REID: bronze, 1896. Aberdeen Art Gallery
 SIR GEORGE REID: bronze, 1896. Edinburgh, Morton Hall
 SIR GEORGE REID: bronze, 1894. Edinburgh, R.S.A.
 SIR GEORGE REID: bronze, 1894. Edinburgh, S.N.P.G.
 SIR GEORGE REID: bronze, 1894. Glasgow Art Gallery
 SIR JAMES ROBERTON: marble, 1881. Glasgow, Faculty of Procurators
 LADY MARGARET SACKVILLE: bronzed plaster, 1908. Edinburgh, Morton Hall
 DR. T.B. SPRAGUE: marble, 1901. Edinburgh, Faculty of Actuaries
 DOUGLAS STRACHAN: bronze, 1915. Aberdeen Art Gallery
 MRS. PHOEBE TRAQUAIR: marble, c 1895. Edinburgh, S.N.P.G.
 MRS. JOHN TULLIS: marble, c 1884-1889. Glasgow, People's Palace
 10TH MARQUESS OF TWEEDDALE: marble, 1904. The Lennel
 SIR JOHN USHER: bronze, c 1898. Edinburgh, Usher Hall, Lothian Rd.
 GEORGE WALKER: bronze, 1895. Aberdeen Art Gallery
 UNKNOWN MAN: bronze, 1889. Possession of writer
 UNKNOWN MAN: marble, A.R.S.A. Glasgow Art Gallery
 UNKNOWN WOMAN: marble, n.d. Edinburgh, Morton Hall
 UNKNOWN WOMAN: bronze, 1916. Sold by Paul Coutts Ltd. Edinburgh, 1976

NARRATIVE WORKS

ATLANTA: bronze, 1908. Aberdeen Art Gallery
 EIN ELFCHEN: bronze, c 1898. Aberdeen Art Gallery; a study of Erhna aged five
 FIONA: marble, c 1916-1919. Edinburgh, Morton Hall
 GIPSY GIRL: bronze, c 1895. Hawick, Bedrule; possession of the Usher family; a study of Nellie Faa-Blyth, gipsy
 GIPSY GIRL: bronze, c 1895. Aberdeen Art Gallery; called the Gipsy Queen in the gallery catalogue; study of Nellie Faa-Blyth, gipsy
 IANTHE: bronze, purchased 1913. Aberdeen Art Gallery, head
 LA FLANDRE: bronze, 1915. Edinburgh. E. Humphrey Antiques, 84 West Bow
 PRISCILLA: bronze, 1920. Aberdeen Art Gallery
 ST. THENEW: bronze, 1915. Glasgow People's Palace
 WIFE OF FLANDERS, 'YOU HAVE LOST YOUR SPURS': bronze, 1919. Dundee Art Gallery
 WIFE OF FLANDERS, 'YOU HAVE LOST YOUR SPURS': bronze, 1915. Glasgow Art Gallery

STATUETTESPORTRAITURE

ROBERT BURNS: bronze, 1895. Aberdeen Art Gallery

DAVID HUME: bronze, n.d. Edinburgh, Royal Society

NARRATIVE WORKS

A KID OF THE GOATS: bronze, 1919. Edinburgh, Morton Hall

ARIADNE AT NAXOS: bronze, 1915. Dundee Art Gallery; seated

ARIADNE AT NAXOS: bronze. Possession of the Earl of Moray; seated

FISHERMEN DRAWING NETS: bronzed plaster, c 1903. Kirkcaldy Art Gallery; two men; probably the group that MacGillivray called Harvesting the Sea, one of four groups that comprised his original design for the Gladstone Monument

PIETA: bronze, n.d. Aberdeen Art Gallery; group of two figures, dying son lying across his mother's knees; maquette for war memorial, not executed on a large scale

RELIEF SCULPTUREPORTRAITURE

ALEXANDER & JANE ALLAN: bronze, 1937. Glasgow Necropolis; double portrait medallion flanked by two life size allegorical figures

JOHN HUGHES BENNETT: bronze, n.d. Edinburgh University, life size figure in relief

PROF. EDWARD CAIRD: bronze, R.S.A. 1897. Glasgow University; medallion

JOSEPH CRAWHALL: bronze, 1881. Glasgow Art Gallery

PROF. HENRY DRUMMOND: bronze, n.d. Haddo House; medallion

(PROF. HENRY DRUMMOND: bronze, R.S.A. 1905. Glasgow Free Church College; medallion:- R.S.A. Catalogue 1905)

ROBERT FERGUSSON: bronze, n.d. Edinburgh, St. Giles Cathedral

MISS HANNAH FINDLAY: marble, framed in walnut with ormolu and enamel decorations, c 1896. Perth Art Gallery

PROF. WILLIAM GEDDES: marble, 1904. Aberdeen University; medallion in elaborate monument

REV. THOMAS GUTHRIE: bronze, 1873. Edinburgh, Grange Cemetery

JAMES L. HEDDERWICK: bronze, 1901. Glasgow Cathedral; medallion in an alabaster Gothic niche

DAVID LIVINGSTONE: bronze, n.d. Aberdeen University

DAVID LIVINGSTONE: bronze, n.d. Blantyre, Livingstone National Memorial; allegorical relief on verso

ALEXANDER MCCALL: bronze, died 1888. Glasgow Necropolis; medallion on granite Celtic cross; monument designed by Charles Rennie Mackintosh

ERINNA (MACGILLIVRAY): plaster, c 1909. Aberdeen Art Gallery; medallion

FRIEDA MACGILLIVRAY: bronze, died 1910. Edinburgh, Cogarburn Parish Churchyard; on the MacGillivray family monument

INA (ERINNA) MACGILLIVRAY: plaster, n.d. Broughty Ferry, Orchar Art Gallery; medallion

W.Y. MACGREGOR: bronze, n.d. Glasgow Art Gallery

MARGARET O. OLIPHANT: bronze, 1908. Edinburgh, St. Giles Cathedral

PETER STEWART: bronze, 1887. Glasgow Necropolis; medallion in allegorical relief

(UNKNOWN SUBJECT: marble. Little Leny Graveyard:- Thesis correspondence, Minister of St. Brides Church, Callander)

NARRATIVE WORKS

ADVANCE OF MUSIC: bronze, S.A.R.S.A. Edinburgh, George Watson's School
 DR. PETER LOWE MONUMENT: bronze, 1893. Glasgow Cathedral; man, women,
 boy and baby; symbolic of health
 MISS ANN MITCHELL MONUMENT: bronze, died 1918. Edinburgh, Morningside
 Cemetery
 THE IRIS: bronze, n.d. Kirkcaldy Art Gallery

ARCHITECTURAL SCULPTURE

ANDERSON'S COLLEGE OF MEDICINE: tympana, freestone, 1888-1889.
 Glasgow, 56 Dumbarton Road
 DUMFRIES PUBLIC LIBRARY: two figures, and emblematic sculpture,
 freestone, c 1904. Dumfries.

OTHER WORK

DAVID LIVINGSTONE MEDAL: bronze, R.S.A. 1902. Edinburgh, Royal
 Scottish Geographic Society

DRAWING

STUDY OF TWO FEMALE FIGURES: conté, water colour and pencil, n.d.
 Edinburgh, Morton Hall

PAINTING

THE TEA TABLE: Oil, 1885. Edinburgh, Morton Hall

MACGILLIVRAY, WILLIAM E. fl 1868 - 1875

William MacGillivray was the son of a veterinary surgeon James MacGillivray who worked at Bonnyton of Rayne near Fyvie. He married Margaret Cairns who was the eldest daughter of the village blacksmith and the couple lived at Port Elphinstone, Inverurie where their eldest son James Pittendrigh MacGillivray was born.

The family settled at 3 Fountainbridge, Edinburgh about 1868 and from that year William MacGillivray exhibited portrait and narrative studies at the R.S.A. He exhibited for the last time in 1875 and most probably died the same year.

His work was shown at the R.G.I.F.A. from 1873 to 1875.

Pittendrigh MacGillivray considered that his father "had artistic gifts, but opportunity came too late" (N.L.S. MS. Acc 3501, no.10, p 24).

REFERENCES

MS. N.L.S. MS. Acc 3501, no.10, p 24

LIT. R.G.I.F.A. Catalogues 1873 - 1875: R.S.A. Catalogues 1868-1875

MCGLASHEN, STEWART AND CO. fl 1848 - 1901

In 1847 Stewart McGlashen established a marble cutting business at Canonmills, Edinburgh; in 1871 he formed a partnership with his son and the firm, which still exists, has remained a family concern ever since.

McGlaser's practice consisted principally of funerary monuments; many of those executed between 1851 and 1901 incorporated particularly fine decorative carving or allegorical figures. McGlashen's work is represented in most Edinburgh graveyards.

MACKENZIE, A. fl 1843 - 1855

In Old St. Duthus Church, Tain are two marble tablets bearing

bas-relief sculpture that are signed by A. Mackenzie. The memorials are to Catherine Ross who died in 1843 and Catherine Duncan, 1855.

MCKENZIE, R.W. fl 1920

The bronze statue of a soldier in full dress kit erected as the First World War Memorial at Stranraer was modelled by a local sculptor R.W. McKenzie. The statue was cast in London.

REFERENCES

MS. Thesis correspondence, The Librarian, Stranraer Public Library

MACKENZIE, SAMUEL R.S.A. 1785 - 1847

Although Samuel Mackenzie is better known as a painter and received academic recognition for his work in that branch of the arts, he began his career as a sculptor.

He was born at Kilmuir in 1785, was left an orphan at an early age and was brought up by an uncle. At first he helped on his uncle's farm and later spent several years working in the north of Scotland for Thomas Telford who put him in charge of the large numbers of masons and stone hewers who worked on his projects.

Samuel Mackenzie's son, James, records that after his father moved to Edinburgh in the early nineteenth century he worked at first for James Dalziel who taught him to model in clay and carve in marble. This seems unlikely as Dalziel did not establish a business until 1820 by which year Mackenzie was devoting most of his time to painting.

In the first two decades of the nineteenth century Mackenzie worked with John Marshall on such projects as the sphinxes for both Charlotte Square and Parliament Hall, Parliament Square, Edinburgh. The partnership was also responsible for the central sculptured group and coat of arms over the Bank of Scotland in Bank Street, Edinburgh. The Bank of Scotland work was executed between 1802 and 1806; after the building was extended in the late 1860s, the sculpture was re-erected over the entrance. Additional groups and statues were provided by John Rhind q.v.

During the 1820s Mackenzie was a close friend of Samuel Joseph and both artists were among the first members of the Scottish Academy. He was also a friend of Alexander Handyside Ritchie and in 1844 when Ritchie was sculpting the memorial to the Reverend David Dickson he employed Mackenzie, who had been acquainted with Dickson, to model the portrait for the monument.

Although he retained his interest in modelling until his death in 1847, from 1810 Mackenzie worked principally as a painter. A list of the paintings he exhibited at the R.S.A. is in McKay pp 246-247.

WORKBUSTSPORTRAITURE

LORD MACLAREN: marble, R.S.A. 1902. Edinburgh, Faculty of Advocates
 RT. HON. LORD YOUNG: marble, R.S.A. 1905. Edinburgh, Faculty of
 Advocates

MACLEOD, ROBERT H. fl 1863 - 1871

Between 1863 and 1871 Robert MacLeod exhibited six works, both portrait busts and medallions, at the R.S.A. One was a portrait of Alexander Handyside Ritchie. From 1863 to 1865 MacLeod shared a studio at 4 Buccleuch Street, Edinburgh with his brother, John, who was a painter. In 1871 he was living at 19 St. Vincent Street.

REFERENCES

LIT. R.S.A. Catalogues 1863 - 1871

MCLURE, CROSSLAND fl 1914

In 1914 Crossland McLure carved reliefs of the Municipal Beneficiaries, the Music of the Sea, the Music of the Woods and the Soul of Music for the facade of the Usher Hall, Lothian Road, Edinburgh.

MCMEEKAN, THOMAS fl 1882 - 1897

Working from Buccleuch Street, Dumfries between 1882 and 1897 Thomas McMeekan established a highly successful business as a monumental sculptor. He executed many of the elaborate carved monuments that adorn Dumfries graveyards.

MAIN, JOHN P. fl 1896 - 1901

John P. Main was a painter and sculptor who worked in Glasgow in the late nineteenth century. He lived at Pollokshields and then at Clarkston, Glasgow and for the most part his sculpture consisted of allegorical figures. He also received a number of commissions for portrait busts and one such work, a bronze bust of James Wilson, was erected in Copland Road, Glasgow in 1907.

Main exhibited at the P.A.I. in 1894, 1896 and from 1899 to 1901. His work was shown at the R.G.I.F.A. in 1896, 1897 and 1900.

REFERENCES

LIT. Glasgow Art Gallery, sculpture file: P.A.I. Catalogues 1894, 1896, 1899-1901: R.G.I.F.A. Catalogues 1896, 1897, 1900

MARSHALL, JAMES W. fl 1827 - 1838

In October 1829 a special exhibition of sculpture by James W. Marshall was held at 31 St. Andrew Square, Edinburgh. The exhibits included busts of Lord Byron and Napoleon Buonaparte as well as a group of three figures illustrative of Burns' song Willie Brew'd a Peck o' Maut.

The bust of Napoleon was "executed under the immediate superintendence of Dr. Stoke who had the honour of attending the Emperor at St. Helena - assisted by a correct cast taken by Dr. Antomarchi immediately after death." But it was the bust of Byron that appealed most to the reviewer in the Scotsman; "how nobly intellectual in character, how natural, how classic" he enthused (Scotsman 28 Oct. 1829, p 694).

In 1838 Marshall's group Maternal Instruction was awarded as a prize by the association for the Promotion of the Arts in Scotland. He lived¹ at 43 William Street, Edinburgh and exhibited at the R.I.E.F.A.S. in 1827 and 1829 and at the R.S.A. in 1831, 1832, 1838 and 1840.

REFERENCES

LIT. Association for the Promotion of the Fine Arts in Scotland Reports 1837-1840 (Edinburgh; Constable, 1844) 1838-1839, p 19; Companion to the Scottish Academy Exhibition (Edinburgh; 1831) p 42; R.S.A. Catalogues 1831, 1832, 1838, 1840: Scotsman 1827 17 Feb. no.742, p 110; 1829 24 Oct. no.1022, p 686, 28 Oct. no.1023, p 694

MARSHALL, JOHN D. fl 1802 - 1849

In the first two decades of the nineteenth century John Marshall worked with Samuel MacKenzie q.v. on such projects as the sphinxes for Charlotte Square and for Parliament Hall, Parliament Square, Edinburgh. The two sculptors also carved the central groups and coat of arms on the Bank of Scotland in Bank Street (see also J. Rhind).

He is most probably identifiable with John Marshall who owned a marble cutting business in Leith Walk, Edinburgh from 1801 to 1820 when it was taken over by James Dalziel q.v. In the 1830s and 1840s Marshall exhibited from 10 Archibald Place, Edinburgh, an address shared by his nephew William Calder Marshall from 1832 to 1837 and in 1838 after his return from Rome. In 1849 John Marshall had rooms in Abercromby Place.

He exhibited at the R.S.A. in 1838 and 1839.

REFERENCES

MS. Mackenzie, J., 'Reminiscences of Samuel Mackenzie' (typescript, R.S.A. Library) p 6
R.S.A. Library, Annotated Report 1849, p 15

LIT. R.S.A. Catalogues 1838, 1839

Marshall, William Calder R.A. H.R.S.A. 1813 - 1894

The son of a silversmith, W. Calder Marshall was born at Edinburgh on 18 March 1813. He was educated at the Royal High School and Edinburgh University and studied art at the R.S.A. Schools. From 1832 he exhibited from 10 Archibald Place, Edinburgh, an address he shared with his uncle John D. Marshall q.v. On the recommendation of Sir Francis Chantrey he was admitted to the R.A. Schools on 21 April 1834 and the following year he won the Schools silver medal for sculpture. Between 1834 and 1837 he worked for a time in the studios of both E.H. Baily and Sir Francis Chantrey. In 1835 he studied in Rome and he was there again in 1838. On his return to Britain he worked for a short time in Edinburgh and in 1839 he settled permanently in London. For the next eleven years he lived at 6 Upper Belgrave Place, London and at the same time retained his studio in Archibald Place, Edinburgh.

Many of his works were allegorical or narrative pieces for which he received a number of awards and which were frequently selected as Art Union prizes. In 1838 his bas-relief of Hero and Leander was awarded as a prize by the Association for the Promotion of the Fine Arts in Scotland and the following year his marble statue of Hebe Rejected was selected as a prize. In 1841 he received a gold medal from Manchester for his Bacchus and Ino and his Venus Rescuing Aeneas from Diomed won a gold medal at the R.A. A reproduction of his First Whisper of Love was chosen by the £300 prize winner in the 1845 Art Union and in addition he was awarded a £500 premium for his Dancing Girl Reposing. Reproductions of his Rebecca and The Girl with the Broken Pitcher were also awarded as Art Union prizes.

Marshall was equally popular as a portraitist and constantly

entered competitions for public monuments. In 1841 he competed for the Wordsworth Monument for London and four years later won his first major commission when he was selected to execute statues of Lord Clarendon and Lord Somers for the Houses of Parliament. In 1851 he unsuccessfully entered three statuettes in the London Peel competition and in the same year won the competition for the Manchester Peel Memorial from sixteen other entrants in a limited competition. Two years later he was commissioned to execute a statue of Griselda for the Egyptian Hall of Mansion House, London. There was no competition for the Mansion House statues but the selection committee visited the studios of sculptors and awarded the commission to the six artists they considered most competent.

In 1857 Marshall's design was awarded first prize in the competition for the National Monument to the Duke of Wellington but it was never carried out because the commission was awarded to Alfred Stevens in a later competition. In 1859 he won the competition for the Montrose monument to Joseph Hume, an award he received with the assistance of his friend Patrick Allan Fraser who was on the selection committee. He was less successful in 1875 when he competed for the Glasgow statue of David Livingstone, a commission that was awarded to John Mossman.

During the 1840s and 1850s Marshall worked almost exclusively from London moving in 1852 from Upper Belgrave Place to 47 Ebury Street, Eaton Square. In 1871 he took up residence at 115 Ebury Street, Eaton Square where he lived until his death on 16 June 1894. His estate was valued at £48,709.7.4.

Marshall was elected A.R.S.A. in 1840 but resigned on his election to A.R.A. four years later. In 1852 he was elected R.A. and in 1861 was created H.R.S.A. In 1878 he was nominated a Chevalier of the Legion of Honour.

Marshall exhibited at the R.A. from 1835 to 1891 and at the R.S.A. from 1836 to 1891 and his work was also shown in 1916 and 1926. He exhibited at the B.I. from 1839 to 1857 and five of his works were shown at the Exhibition of Art Treasures of the United Kingdom held at Manchester in 1857.

His portrait is reproduced in the Building News 1890 24 Oct. p 594. A portrait in oils by Patrick Allan Fraser is at Hospitalfield, Arbroath and a plaster self-portrait bust is in the S.N.P.G. Edinburgh.

REFERENCES

The account in Gunnis pp 256-257 is the principal source for Marshall's career. The references in the Art Journal, listed below record the prizes he was awarded and the public monument competitions he entered.

- MS. Arbroath, Hospitalfield, Marshall correspondence
B.M. MSS. Add 28511 f133; Add 40591 f129; Add 41567 f89; Add 42576 f198
E.U.L. MSS. La II 426/306-307; La II 648/157
N.L.S. MSS. 59C, nos. 1557, 1571, 1664, 1695, 1715, 1720, 1741, 1746; 3217 f106; 4183
R.A. Library, Anderton Annotated Catalogues 1842 p 34, 1843 p 35, 1848 p 79, 1849; Marshall account books and memoranda: 'Register of Students at the R.A. Schools'
R.S.A. Library, Annotated Reports 1846, 1855 p 388
S.R.O. GD 224 666/1-3; Sc 70/1 vol. 333, p 881

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WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

THOMAS CAMPBELL: marble, 1848. London, Westminster Abbey; south transept

- (CAPT. THOMAS CORAM: 1852. Berkhamstead, Thomas Coram School:-
B. of E.; Hertfordshire, p 61)
 WILLIAM COWPER: marble, R.A. 1849. London, Westminster Abbey: a statue
 and relief of Cowper in his study
 SAMUEL CROMPTON: bronze, 1862. Bolton, Nelson Square: seated and two
 reliefs on base
 7TH EARL OF DERBY: 1865. Bolton
 (LOUISA BLANCHE FOLJAMBE: alabaster, 1871. Tickhill, Parish Church
 of St. Mary; recumbent:- B. of E., Yorkshire, p 512)
 (SIR GEORGE GREY: marble, R.A. 1862. South Africa, Capetown:- R.A.
Catalogue 1862)
 JOSEPH HUME: marble, 1859. Montrose
 EDWARD JENNER: bronze, 1858. London, Hyde Park, near Marlborough
 Gate; seated; originally erected in Trafalgar Square
 (LADY JOHN MANNERS: marble, 1859. Rowsley, church of St. Katherine;
 tomb chest with recumbent effigies of Lady John Manners and a
 child:- B. of E., Derbyshire, p 210)
 SIR ROBERT PEEL: bronze, 1853. Manchester, Piccadilly Garden, and
 two allegorical subjects on base

NARRATIVE WORKS

- AGRICULTURE: marble, 1864. London, Hyde Park, at the base of the
 Albert Memorial
 GRISELDA: marble, 1854. London. Mansion House, Egyptian Hall
 HEBE REJECTED: marble, 1835. Edinburgh, N.G.S.
 INFANT SATYR: marble, 1852. London, R.A.
 (LADY GODIVA: 1868. Coventry:- Gunnis p 257)
 PAUL AND VIRGINIA: plaster, 1841. Glasgow Art Gallery: boy carrying
 a young girl
 PSYCHE: marble, R.S.A. 1838. Arbroath, Hospitalfield
 RUTH GLEANING: marble, R.S.A. 1873. Arbroath, Hospitalfield
 SABBATH: plaster, R.S.A. 1853. Liverpool, Walker Art Gallery
 THE PRODIGAL SON: marble, R.A. 1889. London, Tate Gallery; purchased
 under the terms of the Chantrey Bequest
 THE TRYST: plaster, R.S.A. 1871. Arbroath, Hospitalfield
 UNDINE: marble, R.S.A. 1864. Liverpool, Walker Art Gallery
 UNKNOWN SUBJECT: plaster, 1858. Arbroath, Hospitalfield, female figure
 UNKNOWN SUBJECT: marble, n.d. Fasque, female figure

BUSTS

PORTRAITURE

- (DR. THOMAS ALEXANDER: marble, R.A. 1863. London, Netley Hospital:-
Gunnis p 257)
 (CHARLES JAMES FOX: marble. Wimbledon, St. Mary's Church:- B. of E.
Surrey p 522)
 ELIZABETH FRASER: marble, n.d. Arbroath, Hospitalfield
 ELIZABETH FRASER: plaster, n.d. Arbroath, Hospitalfield; maquette for
 bust at Hospitalfield
 PATRICK ALLAN FRASER: marble, 1856. Arbroath, Hospitalfield
 PATRICK ALLAN FRASER: plaster, 1856. Arbroath, Hospitalfield,
 maquette for bust at Hospitalfield
 ISAAC NEWTON: marble, 1874. London, Leicester Square

ARCHITECTURAL SCULPTURE

LORD CLARENDON: statue marble, 1844-1854. London, Palace of Westminster, St. Stephen's Hall

LORD SOMERS: statue, marble, 1844-1854. London, Palace of Westminster, St. Stephen's Hall

MICHELANGELO: statue, freestone, 1872-1874. London, Burlington House, facade

TITIAN: statue, freestone, 1872-1874. London, Burlington House, facade

RELIEF SCULPTURE

PEACE: bronze London, St. Paul's Cathedral, Consistory Chapel; on base of the Wellington Memorial

(RELIEFS BEHIND BISHOP MIDDLETON: 1862-1863. London, St. Paul's Cathedral, Chapel of St. Michael and St. George:- B. of E. London I, p 135)

MITCHIE, A. fl 1899

A. Mitchie signed the allegorical marble statue erected in Warriston Cemetery, Edinburgh in 1899 to the memory of Ruby Schulz.

MOIR, ELLEN fl 1876 - 1877

Mrs. Ellen Moir exhibited five pieces of sculpture at the R.S.A. in 1876 and 1877. Earlier in the decade she had exhibited several paintings. She lived at 13 Gillespie Crescent, Edinburgh.

REFERENCES

LIT. R.S.A. Catalogues 1876, 1877

MONCRIEFF-WRIGHT, LENA J. fl 1888

A bronze bust of General Gordon in Perth Art Gallery is signed by Lena J. Moncrieff-Wright and dated 1888.

MORISON OR MORRISON, MICHAEL fl 1829 - 1837

From 1829 to 1837 Michael Morrison exhibited sculpture at the R.S.A. Apart from his 1829 exhibit which was a representation of The Transfiguration chased in silver, the works he showed were portrait busts. He lived at 11 Drummond Street, Edinburgh and was listed in the Edinburgh Post Office Directory as a modeller and chaser.

REFERENCES

LIT. R.S.A. Catalogues 1829 - 1837

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MOSSMAN, GEORGE W.S.A. 1823 - 1863

George Mossman was the youngest son of William Mossman. He was born in 1823 at Edinburgh where his father operated a marble cutting business. When he was eight the family moved to Glasgow where he began his career under the tuition of his father and in one of the local schools of art. At the age of twenty-one he moved to London

and on 15 December 1844 was admitted to the R.A. Schools on the recommendation of William Behnes. The following year he won a medal in the Antique Academy.

While in London Mossman worked for a time in the studios of both J.H. Foley and William Behnes but ill-health forced him to return to Glasgow before 1847. He took on no independent work for four or five years after his return to Glasgow but from 1850 joined the studio of his older brother John at 83 North Frederick Street and worked for him when his health permitted.

For the most part Mossman's oeuvre consisted of subject pieces and he also received several commissions for portrait work. He died in 1863 at the age of forty and was survived by a son John who continued the family practice after the death of his uncle, John, with whom he should not be confused.

Mossman became an Associate of the W.S.A. in 1850 and an Academician in 1851. He exhibited at the W.S.A. in 1843 and from 1845 to 1853. His work was shown at the R.S.A. from 1847 to 1863; at the R.A. in 1846 and at the R.G.I.F.A. in 1861, 1862 and 1864.

REFERENCES

The principal sources for George Mossman's career are the account in Gunnis p 266 and the obituary notice in the Art Journal 1864 p 12

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LIT. Art Journal 1863 p 100: Bénézit vol.VII, p 567: Grant p 172:
Graves vol.V, p 313: R.A. Catalogue 1846: Redgrave p 300: R.G.I.F.A.
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Becker vol.XXV, p 187: W.S.A. Catalogues 1843,1845-1853

WORK

STATUE

ALEXANDER WILSON: bronze, 1872. Paisley. This commission was awarded to John Mossman in 1862 and the statue is signed by him but it is generally acknowledged that George Mossman had almost completed the preliminary design for the work on his death in 1863.

BUST

UNKNOWN MAN: marble, 1862. Ayr Public Library

RELIEF SCULPTURE

J. FLEMING: bronze, 1850. Greenock, Duncan Street Burying Ground; portrait medallion executed by George Mossman when working in the studio of John Mossman

MOSSMAN, JOHN G. W.S.A. H.R.S.A. 1817 - 1890

John G. Mossman was six years older than his brother George and was born in 1817 at London where his father was at that time employed by Sir Francis Chantrey. Six years later the family moved to Edinburgh and in 1831 to Glasgow. Mossman received his first instruction in sculpture from his father then studied in Edinburgh and later at London where he spent some time working under Baron Carlo Marochetti.

By 1847 he had returned to Glasgow where he worked with his father at 172 Upper Nile Street until 1850. In that year he established a studio at 83 North Frederick Street which was shared by his brother George. In 1878 he moved to 21 Elmbank Crescent.

During the 1870s Mossman worked on several architectural projects in collaboration with the architect Sir J.J. Burnet. Moreover he was the most popular portrait sculptor resident in the west of Scotland during the nineteenth century. He died at Port Bannatyne, Kyles of Bute on 22 September 1890 having been predeceased by his son William. His estate was valued at more than £7245. The family business, which still exists, was continued by his nephew John, the son of George Mossman q.v.

Mossman was elected an Academician of the W.S.A. in 1842 and 1852 and at the R.G.I.F.A. from 1867 to 1891. This work was shown at the R.A. between 1868 and 1879 and at the R.S.A. from 1840 to 1886 and in 1916 and 1926.

A portrait of Mossman is in the Bailie 21 Oct. 1874 facing p 1.

REFERENCES

The principal source for the life and work of John Mossman is the Bailie 21 Oct. 1874 pp 1-2.

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p 200: Building News 1863 11 Dec. p 928; 1873 19 Sept. pp 324-325; 1880 6 Feb. pp 176-177; 1914 20 Feb. p 261: Glasgow Herald 1866 18 Oct. p 2; 1877 29 Dec. p 5; 1879 20 March p 3: Goodwillie, E., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 151-154: Grant p 173: Graves vol.V, p 313: Gunnis p 266: Irving, J., The Book of Eminent Scotsmen (Paisley; Gardner, n.d.) p 369: McKay p 278: R.A. Catalogues 1868-1879: R.G.I.F.A. Catalogues 1867-1891: R.S.A. Catalogues 1840-1886, 1916, 1926: R.S.A. Reports 1886 p 5; 1890 pp 11-12: Scotsman 1844 10 July p 2; 1845 28 June p 2; 1846 16 Dec. p 3; 1847 24 April p 3, 3 July p 3; 1852 18 Dec. p 3; 1859 17 Jan. p 2, 18 March p 2, 14 April p 2, 6 June p 2, 29 June p 2; 1877 10 March p 7; 1881 28 Oct. p 3; 1890 23 Sept. p 4: Somerville, T., George Square, Glasgow and the Lives of those whom its Statues Commemorate (Glasgow; n.d.) pp 156, 247, 265-266, 269: The Year's Art 1885 p 229; 1891 p 260: Thieme-Becker vol.XXV, pp 187-188: Tweed, Guide to Glasgow (Glasgow; 1872) pp 11, 46, 64: W.S.A. Catalogues 1842-1852: Young, A.M. and Doak A.M., Glasgow at a Glance (Glasgow; Collins, 1965) 79, 89, 99, 102, 103

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

JOHN HENRY ALEXANDER: freestone, c 1846. Glasgow, Dunlop St.; Theatre Royal; demolished
 REV. PATRICK BREWSTER: freestone, 1863. Paisley, Woodside Cemetery
 THOMAS CAMPBELL: bronze, 1877. Glasgow, George Square
 GEORGE A. CLARK: bronze, 1885. Paisley
 DAVID LIVINGSTONE: bronze, 1879. Glasgow, Cathedral Square, statue and four reliefs on base
 PROVOST JAMES LUMSDEN: bronze, died 1856. Glasgow, Cathedral Square
 REV. NORMAN MACLEOD: bronze, 1859. Glasgow, George Square
 QUEEN VICTORIA: 1890. Glasgow Green, Doulton Fountain. The fountain consists of two tiers of figures, the lower ones representing people of the Commonwealth. It is surmounted by a statue of Queen Victoria
 ALEXANDER WILSON: bronze, 1872. Paisley; see also George Mossman

NARRATIVE WORKS

LACHLAN MCBEAN MONUMENT: marble, died 1885. Glasgow Necropolis; recumbent figure of a child
 PETER LAWRENCE MONUMENT: freestone, 1846. Glasgow Necropolis; winged, naked male figure bearing an extinguished torch; and portrait medallion
 TEMPERANCE: bronze, 1881. Glasgow Green, part of Sir William Collins Memorial Fountain; statue and portrait medallion
 THE FLOOD: marble, n.d. Glasgow Art Gallery; two figures
 THE LADY OF THE LAKE: bronze, 1872. Glasgow, Kelvingrove Park, Stewart Memorial Fountain; Gothic style fountain with two allegorical reliefs representing the source of water, portrait medallion of Lord Provost Stewart and surmounted by allegorical statue

BUSTSPORTRAITURE

HENRY GLASSFORD BELL: marble, 1874. Edinburgh, S.N.P.G.
 SIR ARCHIBALD CAMPBELL OF BLYTHSWOOD: marble, 1881. Glasgow Art Gallery
 LADY AUGUSTA CAMPBELL: marble, h.d. Glasgow Art Gallery
 WILLIAM TOWERS CLARK: marble, 1872. Glasgow, Faculty of Procurators
 WILLIAM CONNAL: marble, 1856. Glasgow Art Gallery
 PRINCIPAL WILLIAM CUNNINGHAM: plaster, R.S.A. 1863. Edinburgh, New
 College; Kossman after Patric Park q.v.
 HENRY DUBS: marble, 1876. Glasgow, Necropolis
 WILLIAM, DUKE OF HAMILTON: 1869. Cadzow; Hamilton Monument
 STEPHEN MITCHELL: marble, 1881. Glasgow, Mitchell Library
 WILLIAM MUNSIE: bronze, died 1864. Glasgow Necropolis
 ANDREW PARK: bronze, Paisley, Woodside Cemetery
 SIR MICHAEL SHAW-STEWART: marble, R.S.A. 1871. Edinburgh, Grand Lodge
 of Scotland
 ALEXANDER THOMSON: marble, 1877. Glasgow Art Gallery
 REV. RALPH WARDLAW: marble, 1853. Glasgow Necropolis
 UNKNOWN MAN: marble, 1877. Glasgow Art Gallery
 UNKNOWN MAN: marble, 1880. Glasgow Art Gallery

NARRATIVE WORK

ROSALIND: marble, n.d. Glasgow Art Gallery

RELIEF SCULPTUREPORTRAITURE

GEORGE BAILLIE: marble, died 1873. Glasgow Necropolis; medallion and
 decorative carving
 JAMES EWING: bronze, died 1853. Glasgow Necropolis; medallion and
 allegorical relief
 HUGH MACDONALD: bronze, 1872. Paisley; medallion on MacDonald fountain,
 erected 1875
 REV. GEORGE M. MIDDLETON: 1866. Glasgow Necropolis; medallion;
 removed
 MAJOR WILLIAM MIDDLETON: marble, died 1859. Glasgow Cathedral;
 medallion and allegorical relief
 REV. SAMUEL MILLER D.D.: marble, 1882. Glasgow Necropolis; medallion
 WILLIAM MILLER: bronze, died 1872. Glasgow Necropolis; medallion
 HENRY MONTEITH: marble, 1854. Glasgow Necropolis; medallion
 THOMAS POINTER: freestone, 1873. Glasgow Necropolis
 RIGBY FAMILY: freestone, 1863. Glasgow Necropolis; medallion
 DAVID RUNCIMAN: bronze, died 1872. Glasgow Necropolis, medallion
 WILLIAM SMITH: marble, died 1847. Mauchline Parish Churchyard
 DUNCAN TURNER: bronze, 1878. Glasgow Necropolis; medallion

NARRATIVE WORK

HIGHLAND MARY: freestone, 1872. Greenock Cemetery

ARCHITECTURAL SCULPTURE

CHRISTIAN SCIENCE CHURCH: facade, frieze on east front representing the
 rise, progress and culmination of civilization; frieze on north
 side representing Minerva, seven portrait medallions; freestone,
 1857. Glasgow, 1 La Belle Place and 7-11 Clifton St.; formerly
 the Queen's Rooms

- CITIZENS PALACE AND THEATRE: facade, 6 statues, freestone, 1878
Glasgow, 121, 127 and 129 Gorbals Street, formerly the Princess
Theatre
- CITY CHAMBERS: facade, 8 groups of figures, frieze and relief
sculpture in spandrels, freestone, 1883-1888. Glasgow, George
Square; see also George Lawson
- CLYDESDALE BANK: facade, reliefs representing Industry and Commerce;
freestone, 1870-1873. Glasgow, 30-40 St. Vincent Place; see also
William Mossman
- COLLEGE OF DRAMATIC ART: facade, sculpture groups, freestone, 1886
Glasgow, St. Georges Place; stylistic attribution, strongly
reminiscent of the work by John Mossman on St. Andrew's Halls
- COURTHOUSES: facade, 2 groups and 6 statues representing Britannia,
Glasgow, Justice, Industry, Peace and Wealth, freestone, 1844.
Glasgow, 191 Ingram St.; formerly Lanarkshire House and before
that the Union Bank building; sculpture re-erected after alterations
to the building in 1876
- FINE ART INSTITUTE: facade, frieze; freestone, 1878-1880. Glasgow,
171 Sauchiehall st.; demolished
- HIGH SCHOOL: facade, 4 statues, 3 of which represent Music, Engineering
and science; freestone. Glasgow, Elmbank St.
- LANDSDOWNE CHURCH: facade, freestone, 1862-1863. Glasgow, 433 North
Woodside Road and 46 Great Western Road
- MCLELLAN GALLERIES: bust of Queen Victoria over entrance; freestone,
1855. Glasgow, 254-290 Sauchiehall St.
- MUNICIPAL BUILDINGS: facade, city arms, statues and frieze; freestone,
1874. Glasgow, Brunswick St.
- MUNICIPAL BUILDINGS: facade, 6 statues; freestone, 1874. Glasgow,
Ingram St.
- ST. ANDREW'S HALLS: facade, 8 statues and 4 groups; freestone, 1873-
1877. Glasgow, Granville St., Berkley St. and Kent Road; see also
William Mossman

OTHER WORK

- ANN SPARKWOOD MEMORIAL: freestone, 1850. Glasgow, Western Cemetery
- CHILD'S FOOT: marble, n.d. Glasgow Art Gallery
- CHILD'S HANDS: marble, n.d. Glasgow Art Gallery
- ST. MARYS EPISCOPAL CHAPEL: pulpit, Caen stone, 1870-1871. Glasgow

MOSSMAN, WILLIAM SNR. 1793 - 1851

Considerable confusion has arisen over work by William Mossman
because some writers have not realized that two sculptors in the
Mossman family were named William. Very little is known about the
early life of the elder William Mossman who was born in Glasgow in

1793, studied at the Trustees School of Design in Edinburgh and then became a pupil of Sir Francis Chantrey in London. He worked for some time in London before moving to Edinburgh in 1823 and establishing a marble cutting business at Leith Walk. In 1831 he moved to Glasgow where he worked at first for the firm of statuary, Clelands and Co. The following year he established his own business as a sculptor at 172 Upper Nile Street, thus becoming the first sculptor to reside in Glasgow. His bust of James Clelands esq. which was exhibited at the R.S.A. in 1831 is reputed to have been the first bust executed in the city. However for the most part his work consisted of architectural decoration. In 1842 he was employed by the architect Edward Blore to carve the architectural ornament on Glasgow Cathedral. The only other known work by Mossman is a monument to Lord Cathcart erected in Paisley Abbey in 1848. He died at Glasgow in 1851.

Mossman exhibited at the R.I.E.F.A.S. in 1829, at the R.S.A. in 1829, 1831 and 1833 and at the W.S.A. in 1846.

REFERENCES

The principal source for Mossman's career is the entry in Gunnis p 266.

LIT. A Criticism of the Pictures in the Glasgow Exhibition (Glasgow; Duncan, 1835) p 22: Bénézit vol.VII, p 567: Brydall p 185: Builder 1848 p 437: Companion to the Scottish Academy Exhibition (Edinburgh; 1831) p 42: Grant p 173: Redgrave, p 300: R.I.E.F.A.S. Catalogue 1829: R.S.A. Catalogues 1829, 1831, 1833: W.S.A. Catalogue 1846

MOSSMAN, WILLIAM JNR. 1843 - 1877

William Mossman, the son of the sculptor John Mossman, was born in 1843. As a sculptor he is less well known than the other members of his family. Nothing is known about his early training but it can be presumed he received his first instruction from his father. It seems probable that he also studied in Edinburgh where he lived at 36 George Street from 1868 to 1871.

In 1872 he returned to Glasgow where for the next five years he worked with his father on several programmes of architectural decoration. He died at Glasgow towards the end of January 1877 at the age of thirty four.

His work was exhibited at the R.S.A. from 1868 to 1871 and at the R.G.I.F.A. from 1862 to 1875 and in 1882, 1883 and 1884

REFERENCES

LIT. Bailie 1873 2 April p 4; 1874 21 Oct. p 1; 1875 29 Dec. p 5; 1877 14 Feb. p 6, 4 April p 4: Benezit vol.VII, p 567: Building News 1873 Sept. 19 p 325: Grant p 173: Hitchcock, H.R., Early Victorian Architecture in Britain (2 vols.; London; Architectural Press, 1954) vol.I, pp 366-367: R.G.I.F.A. Catalogues 1862-1875, 1882, 1883, 1884: R.S.A. Catalogues 1868-1871: The Year's Art, 1885 p 229: Young, A.M. and Doak, A.M., Glasgow at a Glance (Glasgow; Collins, 1964) 81, 89

WORKSTATUE

THE BLIND BOY: marble, 1864. Paisley Art Gallery

BUSTSPORTRAITURE

DR. BEGG: plaster, 1867. Edinburgh, Free Church College

JAMES MACNAB: marble, 1865. Glasgow Art Gallery

WILLIAM SHAKESPEARE: marble, presented 1864. Glasgow Art Gallery

ARCHITECTURAL SCULPTURE

BANK OF SCOTLAND: facade, segmented shell pediments and 4 atlantes; freestone, 1869. Glasgow, George Square

CLYDESDALE BANK: facade, reliefs representing sowing and reaping, freestone, 1870-1873. Glasgow, 30-40 St. Vincent Place; see also John Mossman

PARTICK BURGH HALLS: facade, angel spandrels and pediment: freestone, 1872. Glasgow, 9-9A Burgh Hall St.

SCOTTISH AMICABLE BUILDING: facade, groups of putti in relief, 1872-1873. Glasgow, 31-39 St. Vincent Place

ST ANDREW'S HALLS: facade, atlantes; freestone 1873-1877. Glasgow Granville St., Berkley St. and Kent Rd.; see also John Mossman

MUNRO, ALEXANDER 1825 - 1871

Although Alexander Munro is poorly represented in Scottish art collections he was a native of Scotland and received his art training and first patronage here. He was born either at or near Inverness in 1825 and grew up on the Duke of Sutherland's estate where his father worked as a stonemason. Harriet, Duchess of Sutherland, wife of the second Duke took an early interest in Munro's artistic ability and assisted him with his general education and training as a sculptor.

In 1839 and 1840 Munro was a pupil of A.H. Ritchie and in these years exhibited from Ritchie's address in Fisherrow, Musselburgh.

One work he executed under Ritchie's supervision, a marble head of the Infant St. John ^{was} purchased in 1839 as a prize by the Association for the Promotion of the Fine Arts in Scotland. In the mid 1840s Munro married Mary the daughter of Robert Carruthers, editor of the Inverness Courier. Mary's older sister Robina was married to the

sculptor Patric Park in whose studio Munro worked for some time.

In 1848 the Duchess of Sutherland took Munro to London and introduced him to the architect Sir Charles Barry who was then engaged on the Houses of Parliament and who employed him on the project. He settled in London where in 1852 he established a studio at 6 Upper Belgrave Place. After 1868 he worked from 152 Buckingham Palace Road.

During the 1840s Munro attained considerable popularity as a portraitist; in particular his studies of children were highly praised. After the success of his plaster group of Paolo and Francesca at the International Exhibition of 1851 he turned his attention to narrative subjects. Paolo and Francesca so impressed William Gladstone that he commissioned Munro to execute the work in marble. He became an influential patron and close friend of Munro; sent him gifts regularly and in 1863 offered to lend him the money to build a house and studio at Cannes.

Munro suffered from such poor health that from the late 1850s he had to spend much of the year out of Britain living in a milder climate. In 1870 he settled permanently in Cannes where he worked from his home, Villa de la Tourelle until his death on 1 January 1871. His wife died the following year and the couple were survived by two sons one of whom was a godson of John Ruskin.

Munro exhibited at the R.S.A. five times between 1839 and 1858; at the R.G.I.F.A. in 1861 and 1864 and at the R.A. almost every year from 1849 to 1870.

REFERENCES

The entry in the D.N.B. vol. XIII, p 202 and the obituary notice in the Art Journal 1871 p 79 are the principal sources for the life and work of Alexander Munro.

MS. B.M. MSS. Add 34189 ff 412, 414; Add 42713 f 232; Add 44371 ff 160, 252; Add 44385 f 297; Add 44386 ff 83, 153, 255; Add 44397 f 32; Add 44401 ff 1, 67
E.U.L. MS. La II 6481/184
N.L.S. MS. 1768 ff 222-225

LIT. Art Journal 1849 p 290; 1851 p 243; 1857 p 21; 1860 p 287; 1863 p 39; 1868 p 248: Association for the Promotion of the Fine Arts in Scotland, 1837-1840 (Edinburgh, Constable, 1844) 1838 p 19: Bénézit vol. VII, p 612: Brydall p 191: Grant p 174: Graves vol. V, pp 326-328: Gunnis pp 267-268: I.L.N. 1853 14 May p 392; 1863 5 Sept. p 233: Pevsner, N. and Harris, J., The Buildings of England; Lincolnshire (London; Penguin, 1964) p 471: Pevsner, N., The Buildings of England; London I (rev. ed.; London; Penguin, 1973) pp 186, 559, 591: Pevsner, N. and Wedgwood, A., The Buildings of England; Warwickshire (London; Penguin, 1966) p 121: R.A. Catalogues 1849-1870: Redgrave p 303: R.G.I.F.A. Catalogues 1861, 1864: R.S.A. Catalogues 1839, 1840, 1854, 1856, 1858: Scotsman 1856 26 March p 3; 1858 3 April p 3; 1860 14 April p 2: The Times 1871 13 Jan. p 3: Thieme-Becker vol. XXV, p 215: Woodward, B.B., ed., Fine Arts Quarterly vol.1, (May, 1863) p 204

WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

(DAVY: GALILEO: HIPPOCRATES: LEIBNITZ: NEWTON: WATT: 1863. Oxford Museum, 6 statues:- Gunnis p 267)
 (THE HARDY CHILDREN: marble. Kent, Chilham Church:- Gunnis p 267)
 HERBERT INGRAM: 1862. Bolton, near junction of Church St. and Market Place; and allegorical bronze figure
 MARY II: marble, 1863. London, Central Criminal Court, Old Bailey, entrance hall
 JAMES WATT: marble, 1868. Birmingham, Ratcliff Place

NARRATIVE WORKS

BOY AND DOLPHIN: 1863. London, Hyde Park, inside Grosvenor Gate;
fountain
NYMPH WITH PITCHER: marble, 1863. London, Berkeley Square; drinking
fountain
PAOLO AND FRANCESCA: marble, 1852. Birmingham Art Gallery

BUSTSPORTRAITURE

(HENRY ACLAND: 1857. Oxford, Bodleian:- Gunnis p 267)
(SIR WILLIAM ARMSTRONG: 1860. Newcastle Literary and Philosophical
Society:- Gunnis p 267)
(ROBERT CARRUTHERS: marble, 1870. Inverness Town Hall; sculptor's
father-in-law:- A. Rowan)
(JOHN LOCH: 1850. Suffolk, Stoke College:- Gunnis p 267)
(JOSEPH MITCHELL C.E.: marble. Inverness Town Hall:- A. Rowan)
SIR ROBERT PEEL: marble, 1854. Oldham
(R. QUAIN: plaster, n.d. Gravesend Town Hall:- Gunnis p 267)

RELIEF SCULPTUREPORTRAITURE

GEORGE MACDONALD: bronze, n.d. Aberdeen University
GEORGE MACDONALD: bronze, n.d. Edinburgh, S.N.P.G.
ALEXANDER SCOTT: plaster, n.d. Edinburgh, S.N.P.G.
DAVID SCOTT R.S.A.: bronze, 1860. Edinburgh, Dean Cemetery, medallion;
monument designed by W.B. Scott and stonework executed by P.B.
Smith q.v.
(HENRY WELLESLEY: 1856. Oxford, Ashmolean Museum:- Gunnis p 268)
(BENJAMIN WOODWARD: 1860. Oxford, Ashmolean Museum:- Gunnis p 268)

OTHER WORK

DUNROBIN CASTLE: chimney pieces, marble, 1849.

MURPHY, ANIZA see MCGEEHAN, ANIZA "

NEILSON, A. fl 1891

A well carved portrait relief of James Erskine in the Minigaff
Cemetery is signed by A. Neilson and dated 1891.

NESS, DAVID 1786 - 1852

David Ness was born at Edinburgh in 1786. From 1821 until 1852 he owned a marble cutting business at 15 Leith Walk, Edinburgh. Two of his works are known; one is a monument to Andrew MacCartney erected in East Preston Street Graveyard, Edinburgh in 1838 and the other is the marble memorial to R. Dick executed for St. Giles Cathedral in 1848.

Ness' own memorial in the New Calton Burying Ground, Edinburgh records that he was married to Katherine White by whom he had three children; Robert who died aged two in 1825, Esther who died at Trinidad at the West Indies in 1844 and Margaret. Ness died on 19 October 1852 and was survived by his wife who died on 4 May 1860 and his daughter Margaret who died unmarried on 16 December 1885.

NICHOL, JAMES L. fl 1904

At the R.S.A. Schools in 1904 James L. Nichol was awarded the Stuart prize for a study of Hagar and Ishmael. The work was shown at the R.S.A. the same year.

REFERENCES

LIT. R.S.A. Catalogue 1904: Scotsman 1904 11 March p 8

NICHOLSON, JOHN fl 1886 - 1904

All the known carvings by John Nicholson are in the Canisbay area of Scotland. He was an amateur sculptor of little ability who executed both portrait and allegorical statues and reliefs as funerary monuments and garden ornaments. His work as an Antiquarian was of greater significance than his sculpture and he published at least two papers on local Antiquities.

There is a bust of Nicholson by Scott Sutherland in the Wick Town Hall.

WORKSTATUES

KILTED YOUTH: sandstone, n.d. Auckengill

DAVID MOWAT MONUMENT: red sandstone, died 1904. Canisbay Churchyard;
allegorical female figure

JANET NICHOLSON MONUMENT: red sandstone, 1886. Canisbay Churchyard;
the sculptor's mother

MAY AND DAVID SINCLAIR MONUMENT: red sandstone, 1892. Dirlot Cemetery;
badly eroded statue

BUSTSPORTRAITURE

MR. STALKER: sandstone, n.d. Auckengill

NARRATIVE WORKS

ROMAN LEGIONNAIRE: sandstone, n.d. Auckengill

SAILOR: sandstone, n.d. Auckengill

SOLDIER: sandstone, n.d. Auckengill

RELIEF SCULPTUREPORTRAITURE

ROBERT THE BRUCE: sandstone, n.d. Auchengill

WILLIAM WALLACE: sandstone, n.d. Auchengill; life size figure

ARCHITECTURAL SCULPTURE

MERVYN TOWER: 6 figures and 2 gargoyles, sandstone, n.d. Auckengill

SUMMERBANK: 2 gargoyles and an eagle, red sandstone, n.d. Auckengill

OTHER WORK

LION: red sandstone, n.d. Auchengill

O'NEIL, LUKE fl 1825 - 1840

Luke O'Neil prepared the large scale clay model of the first Lord Melville from which Robert Forrest carved the Edinburgh statue in 1827. He occupied a studio at 125 Canongate, Edinburgh from 1825 to 1840. From 1825 to 1829 he worked in partnership with his father whose profession was listed in the Edinburgh Post Office Directories as a fire-worker and figure-maker. During the 1830s O'Neil continued his father's business but worked principally as a modeller and chaser. He was artist to the Edinburgh Phrenological Society from 1825 - 1840.

REFERENCE

LIT. Scotsman 1827 25 Aug. no.796, p 542

PARK, PATRIC R.S.A. 1811 - 1855

Born near Glasgow on 12 February 1811 Patric Park was the third of six children of Matthew Park and his wife Catherine who was the daughter of a Hamilton wood merchant, Robert Lang. He attended school at Duntochter, Old Kilpatrick and studied at the Grammar School in Glasgow. At the age of fourteen he began work as a mason and

statuary, the occupation of both his father and grandfather. On the advice of the architect David Hamilton, Park was apprenticed to Mr. Connell who was at that time working at Hamilton Palace. He worked as a stone cutter at the Palace for two years during which he spent his leisure time studying drawing, French and mathematics. Towards the end of 1826, working from an engraving he made a carving in freestone of the Hamilton coat of arms which so impressed the Duke that he entrusted Park with carving the armorial bearings over the main entrance to Hamilton Palace. In 1828 after working for Connell for two years Park was employed by the architect James Gillespie Graham to carve the decorative details at Murthley Castle. The project took two years to complete and in that period Park spent the winter months studying art in Edinburgh.

In October 1831 Park received financial assistance from the tenth Duke of Hamilton to travel to Rome. Hamilton also provided him with a letter of introduction to the Danish sculptor, Bertel Thorwaldsen under whom Park studied at Rome for two years. His return to Scotland towards the end of 1833 was a typically impulsive decision; he had completed a statue and placed it in position for Thorwaldsen to inspect when it was knocked over and destroyed. On discovering the damage Park "at once locked the door, quitted Rome and returned to his native country" (D.N.B. vol. XV p 222).

On his return Park worked at Glasgow for two years and then at Edinburgh until 1839 when he established a studio at 8 George Street, London. He remained there until 1844 when he married Robina Roberts the second daughter of Robert Carruthers, editor of the Inverness Courier and sister of Mary who later married Alexander Munro. After

his marriage Park lived for a year in Glasgow and then after another brief sojourn in London and having considered moving abroad he made another attempt to settle at Edinburgh in 1848. For three years he worked from a studio at 23 York Place, Edinburgh and in 1852 he moved to Manchester where he lived for the last three years of his life.

Throughout his restless life Park was constantly in debt often as a result of undertaking uncommissioned projects on such a colossal scale that he could not afford to finance them; among others these included full size models of monuments to Lord Nelson, Sir Walter Scott and William Wallace. Moreover his manner was somewhat blunt and as a result of his outspoken nature he was often involved in clashes with critics of his works. On at least two occasions he defended his work and ideas in print. In 1846 he wrote a pamphlet 'On the Use of Drapery in Portrait Sculpture' and in 1851 one entitled 'Observations on Hay's Theory of Proportion'. Both were printed for private circulation.

Park died at Warrington railway station on 16 August 1855 as a result of over-exerting himself when helping a porter carry a heavy trunk.

He exhibited at the W.S.A. in 1850 and 1851 and at the R.A. from 1836 to 1855. His work was shown at the R.S.A. from 1839 to 1856 and in 1863, 1880, 1887, 1916 and 1926.

REFERENCES

The principal source for Park's career is the account in the D.N.B. vol. XV, pp 221 - 223.

MS. B.M. MSS. Add 40547 f 198; Add 40580 ff 101, 165; Add 40592 f 251; Add 40575 f 405
 N.L.S. MSS. 590 nos. 1545-1546; 3217 f 29; 3447 f 88; 3449 f 191; 4080; 4085; 4090; 6294 f 77; 9716 f 165
 R.A. Library, Anderton Annotated Catalogue 1842 pp 34,35
 R.S.A. Library, Annotated Reports 1855 p 405, 1856 p 409

LIT. A Letter to Patric Park Esq. R.S.A. in Reply to his Observations on D.R. Hay's Theory of Proportion (Edinburgh; McPherson, 1851):
Art Journal 1839 pp 18,82; 1840 pp 52,94; 1841 pp 83,103; 1842 p 128; 1843 pp 70, 86, 150; 1844 pp 171, 214; 1845 pp 78,107,196,258; 1846 pp 18,263; 1847 p 204; 1849 p 103; 1850 pp 102,178; 1851 pp 95,162; 1852 p 80; 1854 pp 24,55,56,65: Bénézit vol.VIII, p 129: Brydall p 191: Builder 1850 pp 190,357,501,536; 1851 pp 126,144; 1855 p 408; 1859 p 793: Country Life 1971 5 Aug. pp 322-323: Gentleman's Magazine vol. 257, (1884) pp 451-458: Goodwillie, E., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 33-34: Grant p 184: Graves vol. VI, pp 53-54: Gunnis pp 290-291: Irving, J., The Book of Eminent Scotsmen (Paisley; Gardner, 1881) p 402: Literary Gazette and Journal of the Belles Lettres 1846 15 Aug. p 722: McKay pp 299-301: Pevsner, N., The Buildings of England; London I (rev. ed.; London; Penguin, 1973) p 613: Pevsner, N., The Buildings of England; Yorkshire (London; Penguin, 1959) p 312: R.A. Catalogues 1836-1855: Redgrave p 320: R.S.A. Catalogues 1839-1856, 1863, 1880, 1887, 1916, 1926: R.S.A. Reports 1851, 1855 p 13: Scotsman 1845 18 Jan. p 3, 13 Sept. p 3; 1846 11 March p 3, 21 Oct. p 3, 28 Oct. p 2; 1848 26 Feb. p 2, 18 March p 2, 29 April p 3, 25 Oct. p 2, 4 Nov. p 2; 1849 17 Feb. p 2, 17 March p 2, 24 March p 3, 18 Aug. p 3, 21 Nov. p 3; 1850 27 Feb. p 3, 2 March p 3, 30 March p 2, 17 July p 2, 20 July p 2, 31 July p 2, 3 Aug. p 2, 14 Aug. p 2, 28 Aug. p 2, 7 Sept. p 2, 19 Oct. p 2, 23 Oct. p 3, 2 Nov. p 4; 1851 1 Feb. p 2, 12 Feb. p 2, 15 Feb. p 2, 19 Feb. p 2, 29 March p 2, 5 April p 3, 12 Nov. p 2, 31 Dec. p 3; 1852 24 Jan. p 2, 31 March p 3, 29 May p 2, 2 June p 2, 16 June p 3; 25 Sept. p 2, 2 Oct. p 3; 1853 5 March p 3; 1854 18 March p 3, 30 Aug. p 3; 1853 5 March p 3; 1854 18 March p 3, 30 Aug. p 3; 1855 21 March p 3, 23 June p 3, 18 Aug. p 2; 1856 26 March p 3; 1860 14 March p 2, 1 Nov. p 2, 15 Nov. p 2; 1861 3 Aug. p 3: Scottish Notes and Queries, 3rd series vol. 1, p 74: 'Some Scotch Statues of Burns' Burnsiana vol. 1, (1893) p 63: Thieme-Becker vol. XXVI, pp 238-239: Tonge p 111: W.S.A. Catalogues 1850, 1851

WORK

STATUES

PORTRAITURE

MICHAEL THOMAS SADLER: marble, 1841. Leeds
 CHARLES TENNANT OF ST. ROLLOX: marble, 1838. Glasgow Necropolis; seated

BUSTSPORTRAITURE

SIR ARCHIBALD ALISON: marble, n.d. Edinburgh, S.N.P.G.

PROF. W.E. AYTOUN: marble, 1851. Edinburgh University

PROF. W.E. AYTOUN: marble, n.d. Edinburgh, S.N.P.G.; J. Rhind q.v.
after Park

SIR CHARLES BARRY: marble, n.d. London, Pall Mall, The Reform Club

ROBERT BURNS: marble, 1845. Alloway, Burns Monument

PRINCIPAL WILLIAM CUNNINGHAM: plaster, 1863. Edinburgh, New College;
J. Mossman q.v. after Park

(PROF. WILLIAM FERGUSSON: R.S.A. 1855. London, King's College:-
R.S.A. Catalogue 1855)

SIR JOHN WATSON GORDON: marble, 1864. Edinburgh University

SIR JOHN WATSON GORDON: marble, n.d. Edinburgh, R.S.A.

REV. HENRY GREY: marble, 1852. Edinburgh, New College

DAVID HAMILTON: marble, n.d. Glasgow Art Gallery

D.O. HILL: marble, 1880. Edinburgh, S.N.P.G.; J. Hutchison q.v.
after Park

REV. HUGH HEUGH: marble, n.d. Edinburgh, New College

(MR. HUGGINS: 1846. Gravesend, Huggins College:- Gunnis p 291)

JAMES JARDINE: marble, 1842. Edinburgh, S.N.P.G.

LORD JEFFREY: plaster. Edinburgh, S.N.P.G.

HORATIO MACCULLOCH: marble, 1873. Edinburgh, R.S.A.; D.W. Stevenson
q.v. after Park

CHARLES MACKAY L.L.D.: plaster, n.d. Perth Art Gallery

SIR CHARLES NAPIER: marble, 1842. Edinburgh, Lothian Road Camera Shop

NAPOLEON II: marble, R.S.A. 1855. London V. and A.

NAPOLEON II: marble, n.d. Dalmeny House

JAMES OSWALD: marble, 1842. Glasgow Art Gallery

THE ARTISTS MOTHER: plaster, n.d. Glasgow Art Gallery

THE ARTISTS WIFE: plaster, R.S.A. 1849. Glasgow Art Gallery

(SIR JOHN POTTER: marble, 1854. Manchester Public Library:- Gunnis
p 291)

JAMES REDDIE: marble, 1847. Glasgow, Faculty of Procurators

SIR JAMES Y. SIMPSON: marble. Edinburgh, S.N.P.G.; J.S. Rhind q.v.
after Park

ADAM SMITH: marble, 1845. Glasgow Art Gallery

CHARLES TENNANT: plaster, n.d. Glasgow Art Gallery

ROBERT THOM C.E.: marble, n.d. Greenock Art Gallery

UNKNOWN MAN: marble, 1840. Glasgow, People's Palace

UNKNOWN MAN: marble, 1852. Edinburgh, Sheriff Courthouse

NARRATIVE WORK

A SCOTCH LASSIE: marble, 1856. Edinburgh, N.G.S.; W. Brodie q.v.
after Park

RELIEF SCULPTUREPORTRAITURE

(CHARLES TENNANT OF ST. ROLLOX: marble, 1841. Leeds Parish Church:-
Gunnis p 290)

NARRATIVE WORK

ANDREW SKENE MEMORIAL: marble, 1834. Edinburgh, New Calton Burying
Ground; 4 life size figures, Wisdom soothing Misfortune and 2
mourners

MONUMENT

(JANE RICHARDSON: marble, 1839. Sigglothorne:- Gunnis p 291)

ARCHITECTURAL SCULPTURE

HAMILTON PALACE: coat of arms over the entrance; freestone, c 1827

(MURTHLEY CASTLE: decorative details on facade, freestone, 1828-1830:- Gunnis p 290)

PATERSON, ANDREW fl 1864 - 1874

Between 1864 and 1874 an Edinburgh sculptor, Andrew Paterson, exhibited nine portrait studies, both busts and medallions at the R.S.A. From 1864 he worked at 3 Greenside Street and after 1869 at 95 Princes Street.

REFERENCES

LIT. R.S.A. Catalogues 1864 - 1874

PATON, AMELIA ROBERTSON see HILL, AMELIA ROBERTSON

PATON, DAVID WILLIAM fl 1891 - 1898

David William Paton exhibited sculpture at the R.S.A. in 1891 and 1898. In these years he lived at 5 Bruntsfield Crescent. His relationship to other artists in the Paton family is unknown.

REFERENCES

LIT. R.S.A. Catalogues 1891, 1898

PATON, VICTOR ALBERT NOEL fl 1902

Victor Albert Noel Paton was the eldest son of the painter Sir Joseph Noel Paton of whom he modelled a portrait bust. The work was exhibited at the R.S.A. in 1902, the year after his father's death.

REFERENCE

LIT. R.S.A. Catalogue 1902

PATON, W. HUBERT fl 1881 - 1915

The sculptor W. Hubert Paton has sometimes been confused with Waller Hugh Paton R.S.A. who was a landscape painter and the brother of Sir Joseph Noel Paton and Amelia Hill q.v. Hubert Paton's relationship to members of that family is not known. Between 1895 and 1900 he lived at several addresses in Edinburgh which included 14 George Square, 10 Salisbury Road and 16 Bruntsfield Avenue. In 1902 he established a studio at 39 Bruntsfield Gardens.

Paton was an extremely competent sculptor who received a number

of public commissions in the 1890s and early twentieth century. Although his oeuvre included portrait studies as well as allegorical and narrative subjects he specialized in decorative work. In 1902 he was third in the election for an associate member of the R.S.A.; Archibald Shannan won the ballot and Kellock Brown was second.

He exhibited at the R.S.A. from 1895 to 1915.

REFERENCES

LIT. R.S.A. Catalogues 1895 - 1915: Scotsman 1891 30 Jan. p 5; 1898 12 March p 11; 1899 20 March p 9; 1900 16 March p 6; 1902 20 March p 7

WORK

STATUES

PORTRAITURE

CARDINAL DAVID BEATON: freestone, c 1900. Edinburgh, S.N.P.G.
north facade, west part

ROBERT THE BRUCE: marble, freestone and wood, 1896. Lochawe, St.
Conan's Church; recumbent

SIR JAMES DOUGLAS: freestone, R.S.A. 1900. Edinburgh, S.N.P.G.
north facade, west part

NARRATIVE WORK

BOER WAR MEMORIAL: bronze, 1907. Stirling Castle; to the Argyll and
Sutherland Highlanders

STATUETTE

VICTORY: bronze, 1881. Edinburgh, N.G.S.; representation of a soldier

RELIEF SCULPTURE

PORTRAITURE

JOHN HENRY COOKE: bronze, 1902. Edinburgh, Dean Cemetery

JAMES HOGG, THE ETTRICK SHEPHERD: bronze, 1898. Ettrick; medallion
and decorative stone carving

PENNEY, A.M.

A.M. Penney is the signature on a rather timidly carved bust of an unknown man in the Hunterian Museum, University of Glasgow. The work is in marble and not dated.

PETERS, JAMES fl 1875 - 1886

An Arbroath craftsman James Peters was responsible for the design and execution of the decorative sculpture on the Arbroath Mortuary Chapel. The work, which is most competently carved, is in red sandstone and dates from 1875 to 1886.

PIREL OR PURET fl 1890

The gravestone of Alan Brebner in Rosebank Cemetery, Edinburgh is adorned with a very fine bronze portrait medallion. The monument was erected in 1890 and the signature, which is now almost indecipherable, appears to be Pirel or Puret.

RAE, JOHN fl 1910

On the facade of the High Tae Town Hall stands a red sandstone statue of Robert the Bruce that was erected in 1910. According to oral tradition the sculptor was John Rae of Annan.

REFERENCE

MS. Thesis Correspondence, High Tae Postmistress

RAE OF GLASGOW fl 1920

A Glasgow sculptor, Rae, carved the life size relief of a soldier that was erected as the First World War Memorial in Durisdeer.

REFERENCE

MS. Thesis Correspondence, The Minister of Durisdeer Parish Church

REID, JAMES fl 1803 - 1806

J. Reid of Glasgow carved the sandstone figure of William Wallace that stands in a niche on the facade of the Alliance Building Society office, High Street, Ayr. The statue appears to date from the early nineteenth century and is most probably the work of James Reid a mason and carver who had a studio in Queen Street, Glasgow from 1803 to 1806.

RHIND, ALEXANDER 1834 - 1886

Very little is known about Alexander Rhind who was a younger brother of John Rhind and the father of John Stevenson Rhind, both of whom were sculptors. He was born at Banff in 1834 and after his family moved to Edinburgh he spent almost thirty years working in the studio of William Brodie, at first as a pupil, later as an assistant. From 1874 to 1882 he lived at 1 Rosehill Place, Edinburgh; in 1882, the year after Brodie's death he established a studio at 6 West Maitland Street which he shared with his son, John Stevenson Rhind, until 1886, the year of his death.

As well as working as a sculptor Rhind received a number of commissions for paintings and a selection of these was shown at the R.S.A. between 1860 and 1882. His sculpture was exhibited at the R.G.I.F.A. from 1853 to 1887, at Dundee from 1882 to 1884 and at the R.S.A. from 1860 to 1862 and occasionally between 1880 and 1887. For the most part his exhibits were portraits and included studies of W.B. Rhind and William Brodie.

REFERENCES

LIT. Bénézit vol. VIII, p 720: D.A.E. Catalogues 1882-1884:
R.G.I.F.A. Catalogues 1883-1887: R.S.A. Catalogues 1860-1862, 1880-1887: Thieme-Becker vol. XXVIII, p 223

WORK

1885.

BUST

JOHN HILL BURTON: marble, A Edinburgh, S.N.P.G.; copy after a bust by Brodie q.v., which had been modelled in 1859

RELIEF SCULPTUREPORTRAITURE

THOMAS KNOX: bronze, 1881. Edinburgh, Grange Cemetery

RHIND, DOUGLAS HALL 1875 - 1906

Douglas Hall Rhind was the fourth and youngest son of John Rhind and his wife Catherine Birnie. He received his initial training as a sculptor in his father's studio and in 1901 studied in Paris. He exhibited at the R.S.A. in 1902 and 1904 and died at Edinburgh on 23 May 1906. He was buried in Warriston Cemetery.

REFERENCES

LIT. R.S.A. Catalogues 1902, 1904: Scotsman 1902, 8 March p 11

RHIND, JOHN A.R.S.A. 1828 - 1892

Born at Banff in 1828 John Rhind moved to Edinburgh while still a child. For several years he studied at the Trustees School of Design and in the studio of A.H. Ritchie before establishing his own practice at 396 Castlehill in 1857. He worked from Castlehill until 1862 when he moved to 18 Pitt Street, which was his studio for the next twenty years. In 1878 his son William Birnie joined his practice and five years later they moved into St. Helens, Cambridge Street, the studio

left vacant on the death of William Brodie. The Rhind father and son partnership lasted for almost ten years and received a significant number of commissions, particularly for architectural decoration, from all parts of the country.

Although Rhind's reputation rests to a large extent on his architectural sculpture, he received a steady succession of portrait commissions and also executed a number of narrative pieces. His most important public commission was for the Edinburgh statue of Dr. William Chambers. In the 1889 competition for the work his eldest son William Birnie was placed second and a younger son John Massey was third.

Rhind died at Edinburgh on 5 April 1892, less than one month after his election as A.R.S.A. His estate was valued at £750 and he was buried in Warriston Cemetery beside his wife Catherine Birnie who had predeceased him on 17 October 1887. He was survived by four sons, three of whom, Douglas Hall, William Birnie and John Massey, worked as sculptors. His other son Thomas Duncan Rhind (later Lt. Col. Sir Thomas Duncan Rhind) became statistical advisor to the Ministry of Pensions.

Rhind was elected A.R.S.A. in 1892. His work was exhibited at the R.S.A. from 1857 to 1892 and in 1916 and 1926; at the R.G.I.F.A. in 1887, 1891 and 1893; at Dundee in 1889 and 1891 and at the R.A. from 1885 to 1888.

His portrait is reproduced in the Building News 1890 24 October p 594. On his gravestone in the Warriston Cemetery is a bronze portrait medallion of Rhind and his wife Catherine by their son, John Massey Rhind.

REFERENCES

The principal source for John Rhind's career is the obituary notice in the R.S.A. Report 1892 p 9. In the Building News 1890 24 Oct. p 594 is a record of monuments and programmes of architectural sculpture by Rhind; for the most part the works listed date from the years of his partnership with W.B. Rhind.

MS. Edinburgh, Scottish Liberal Club, letter, William Gladstone to J. Rhind, 26 Nov. 1885
E.T.C. minute books, 1864-1869, vol.292, p 472; 1879-1887, 1881 7 June pp 298 - 299
MacGillivray, P., 'Sculpture, Nationality and War Memorials' (typescript, E.C.P.L. Fine Art Department) p 36
S.R.O. Sc 70/1/313 p 145

LIT. Bénézit vol.VIII, p 720: Builder 1862 22 Nov.; 1866 13 Jan. p 33; 1881 vol.XLI, p 90; 1888 13 Oct. p 264; 1890 4 Jan. p 10: E.C.P.L. Edinburgh Room press cuttings, YNA 9355: Grant p 202: Graves vol.VI, p 279: McKay pp 334-335: N.M.R.S. Edinburgh, Fettes College, plans: O.N.E. vol.II, p 274: Portfolio 1892, p 4: R.A. Catalogues 1885-1888: R.G.I.F.A. Catalogues 1887, 1891, 1893: R.S.A. Catalogues 1857-1892, 1916, 1926: Scotsman 1888 8 March p 4; 1889 5 Jan. p 7, 10 Jan. p 5; 1890 8 March p 9; 1891 6 March p 7; 1892 1 Jan. p 5, vol.XXVIII, pp 223-224: Tonge p 111

WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

MALCOLM CANMORE: freestone, R.S.A. 1891. Edinburgh, S.N.P.G. facade, niche of central doorway
DR. WILLIAM CHAMBERS: bronze, 1891. Edinburgh, Chambers St.; and 3 reliefs on base 2 of which represent Literature and Liberality
PROF. WILLIAM DICK: sandstone, 1883. Edinburgh, Royal (Dick) School of Veterinary Studies; extensively restored
MARQUIS OF MONTROSE: marble, 1888. Edinburgh, St. Giles Cathedral; with W.B. Rhind; recumbent

LOUISA BINGHAM, COUNTESS OF WEMYSS: marble, died 1882. Aberlady Church; recumbent

NARRATIVE WORKS

ATHENIAN YOUTH: marble, 1889. Edinburgh, N.G.S.
 DUGALD DALGETTY: freestone, 1881. Edinburgh, Scott Monument
 IVANHOE: freestone, 1881. Edinburgh, Scott Monument
 LADY ROWENA: freestone, 1881. Edinburgh, Scott Monument
 LUCY ASHTON: freestone, 1881. Edinburgh, Scott Monument
 RAVENSWOOD: freestone, 1881. Edinburgh, Scott Monument
 RITCHIE MONOPLIES: freestone, 1881. Edinburgh, Scott Monument
 ROB ROY: freestone, 1881. Edinburgh, Scott Monument
 WAR MEMORIAL: freestone, 1887. Aberfeldy: Statue of soldier and relief portrait of Queen Victoria on the base; commemorates members of the Black Watch; with W.B. Rhind q.v.

BUSTS

PORTRAITURE

PROF. W.E. AYTOUN: marble, n.d. Edinburgh, S.N.P.G.; copy after P. Park q.v.; presented 1890
 WILLIAM GLADSTONE: marble, 1885. Edinburgh, Scottish Liberal Club
 JOHN HOME: sandstone, 1867. Haddington; eroded, nose broken off
 PROF. JOHN LESLIE: marble, n.d. Edinburgh, S.N.P.G.; copy after Samuel Joseph; presented 1890
 11TH EARL OF MAR AND KELLIE: marble, 1885. Possession of the 13th Earl of Mar
 11TH EARL OF MAR AND KELLIE: marble, 1886. Edinburgh, Grand Lodge of Scotland
 (DR. NICOL: marble, 1884. Inverness Town Hall:- A. Rowan)
 UNKNOWN MAN: marble, 1888. Edinburgh, Morton Hall; in a naval uniform

STATUETTE

PROF. WILLIAM DICK: plaster, 1883. Edinburgh, Royal (Dick) School of Veterinary Studies; original model for Statue at the School.

RELIEF SCULPTURE

PORTRAITURE

LORD COCKBURN: bronze. Edinburgh, Cockburn St.; formerly Scottish Tourist Board Office
 9TH EARL OF GALLOWAY: marble, 1875. Newton Stewart, Galloway Memorial
 MR. HAY: bronze, 1890. Edinburgh, St. Giles Cathedral; medallion
 WILLIAM NELSON: bronze, 1889. Edinburgh, St. Bernard's Well, Waters of Leith; medallion
 WILLIAM NELSON: bronze. Edinburgh, Parkside, Nelson's Printing Works
 ALEXANDER SMITH: bronze, died 1867. Edinburgh, Warriston Cemetery

ARCHITECTURAL SCULPTURE

BANK OF SCOTLAND: facade, 9 groups and 3 figures, freestone, 1865-1870. Edinburgh, Bank St.; see also John Marshall and Samuel Mackenzie
 CORN EXCHANGE: frieze representing agriculture on the facade; freestone, 1862. Edinburgh, Leith, Constitution St. and Baltic St.; formerly Corn Exchange; premises vacant

DUNFERMLINE CITY CHAMBERS: programme of decorative sculpture on the facade; freestone. Dunfermline; with W.B. Rhind
 FETTES COLLEGE: figures, gargoyles and decorative detail on the facade: freestone 1864-1870. Edinburgh; some of the figures are lead
 ROYAL SCOTTISH MUSEUM: 3 groups against skyline and 6 portrait medallions; freestone, 1861-1862. Edinburgh, Chambers St.

OTHER WORK

CATHERINE SINCLAIR MONUMENT: freestone, 1866-1868. Edinburgh, St. Colme St. and North Charlotte St.; Gothic
 ST. GILES CATHEDRAL: FONT; marble. Edinburgh, High St.; after Thorwaldsen
 WALTER BIGGAR MEMORIAL FOUNTAIN: freestone, 1878. Banff, Row St.; Gothic; with W.B. Rhind

The following list of monuments and architectural sculpture has been compiled from the record of Rhind's work in the Building News, 1890 24 Oct. p 594. For the most part the sculpture was executed during the years of John Rhind's partnership with his son William Birnie and it is most probable that both sculptors worked on almost all the projects. The exact nature and the extent of their work on the buildings listed below is not known.

ARCHITECTURAL SCULPTURE

ARMY AND NAVY HOTEL: London
 ARNISTON: probably the porch
 COUNTY HALL: interior. Paisley; demolished; bas-reliefs exhibited R.S.A. 1892
 EDINBURGH CASTLE: probably the gateway
 GOSFORD HOUSE
 LINBURN HOUSE
 LOCHINCH HOUSE
 MEIKLEOUR HOUSE
 MUNICIPAL BUILDINGS: Glasgow; part of the decoration
 MUNICIPAL BUILDINGS: Greenock; part of the relief sculpture and a number of statues
 PUBLIC LIBRARY: Hawick
 PUBLIC LIBRARY: Dunfermline
 ST. GILES CATHEDRAL: Edinburgh, High St.; probably restoration
 SCOTTISH WIDOWS BUILDING: Belfast
 STOCK EXCHANGE: Edinburgh, North St. Andrew St.; demolished
 UNION BANK: Edinburgh, George St.
 UNIVERSITY CLUB: Edinburgh, Princes St.

PUBLIC MONUMENTS

DUKE OF ATHOLL: Dunkeld
 EARL OF DALHOUSIE: Brechin
 SIR JOHN FORBES: Laurencekirk
 EARL OF MAR AND KELLIE: Alloa; recumbent figure
 DUCHESS OF SUTHERLAND: Golspie
 MARQUIS OF TWEEDDALE: Haddington

RHIND, JOHN MASSEY R.S.A. A.R.B.S. 1860 - 1936

The second son of John Rhind and his wife Catherine Birnie, John Massey Rhind was born at Edinburgh on 9 July 1860. He was educated at Edinburgh Institution, received his early art training from his father and was admitted to the R.A. Schools on 10 March 1885 on the recommendation of J. Sparks. While a student he won the R.A. Schools' silver medal for sculpture and also spent two years in the studios of Thomas Brock and Alfred Gilbert. He then worked in Paris under Jules Dalou, before returning to Edinburgh.

In 1888 he exhibited from the family studio, St. Helen's, Cambridge Street, Edinburgh. The following year, when he was working from 261 West George Street, Glasgow he received third prize in the competition for the Edinburgh statue of Dr. William Chambers. In 1898 he married Agnes Marshall, the second daughter of the Glasgow architect Hugh Barclay, and the following year the couple moved to America.

Soon after Rhind's arrival in America he was the successful entrant in an open competition for the large bronze door of Old Trinity Church, New York. He established a studio in New York and in the following years received a series of important commissions that included a bronze equestrian statue of George Washington for Newark,

New Jersey; colossal statues of four American presidents as well as the bronze decoration on the Carnegie Institute, Pittsburgh. His work is represented in almost every state of America as well as in Canada. The extent of his popularity in America is also indicated by three gold medals he was awarded at exhibitions in Buffalo, St. Louis and New York.

Rhind returned to Edinburgh in 1929, lived at 3 Carlton Terrace, and continued to work for seven years. In his leisure time he played golf and he was a member of several clubs including the Lotos in New York, the National Arts and the Salmagundi Club of which he was president. For some time he was the president of the Scottish Arts Club and a member of the Bruntsfield Golf Club. Rhind had no children and died at Edinburgh on 20 October 1936. His estate was valued at £2145, £1020 of which was invested in American companies.

He was elected A.R.S.A. in 1931, R.S.A. in 1934 and A.R.B.S. in 1936.

He exhibited at the R.G.I.F.A. in 1889 and at the R.S.A. in 1889 and from 1929 until 1935.

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S.R.O. Sc 70/1/971 f 43

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Catalogue 1889: R.S.A. Catalogues 1889, 1929-1935: R.S.A. Report
 1936 pp 17-18: Thieme-Becker vol. XXVII, p 224: Who was Who 1929 -
1940 (2nd ed.; London; Black, 1967) p 1138

WORK

STATUES

PORTRAITURE

(ROBERT BURNS: America, Pittsburgh:- Bénézit vol. VIII, p 720)
 (ROBERT BURNS: America, Barre; and 4 reliefs:- Goodwillie p 108)
 (STEPHEN GIRARD: America, Philadelphia:- Bénézit vol. VIII, p 720)
 (PETER STUYVESANT: America, Jersey City:- Bénézit vol. VIII, p 720)
 (GEORGE WASHINGTON: bronze. America, Newark, New Jersey; equestrian:-
Who was Who 1929-1940 p 1138)

STATUETTES

BRASSFOUNDERS MONUMENT: bronze, 1886. Edinburgh, Nicholson Square;
 on column designed by Sir James Gowans
 THE SCOUT: bronze, 1919. Edinburgh, 1919; diploma work; crouching
 figure of an American Indian

ARCHITECTURAL SCULPTURE

(CARNEGIE INSTITUTE: bronze decoration. America, Pittsburgh:-
Who was Who 1929 - 1940 p 1138)
 (OLD TRINITY CHURCH: bronze door. America, New York:- R.S.A. Report
 1936 p 17)

RELIEF SCULPTURE

CATHERINE AND JOHN RHIND: bronze, 1892. Edinburgh, Warriston Cemetery;
 double portrait medallion; the sculptor's parents

RHIND, JOHN STEVENSON fl 1874 - 1936

John Stevenson Rhind was the son of Alexander Rhind. He received his first art training from his father and from 1882 to 1886 was a student at the R.S.A. Schools where he received several awards. In 1882 he was awarded the second prize in sculpture for a bas-relief; in 1883 he won the Stuart prize for a bas-relief of Christ before

Pilate and the following year received an honourable mention for a bas relief. He was awarded a special prize for modelling in 1886.

Rhind lived with his parents at 1 Rosehill Place, Edinburgh until 1881. From 1882 to 1886 he shared a studio at 6 West Maitland Street with his father. After his father's death in 1886 he moved to 59 Torphichen Street which remained his studio until 1901. In that year he moved to 45 Belford Road.

Rhind specialized in portrait sculpture and received two important public commissions for such work. These were the Edinburgh statues of Queen Victoria, 1907 and Edward VII, 1914. In 1890 he had competed unsuccessfully for the statue of Robert Burns for Ayr, a commission that was awarded to George Lawson.

He exhibited at the R.S.A. from 1874 to 1936, at the R.G.I.F.A. between 1883 and 1894 and at Dundee from 1882 to 1891.

REFERENCES

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R.S.A. Catalogues 1874-1936: R.S.A. Reports 1882, 1883, 1884, 1886

WORK

STATUES

EDWARD VII: bronze, 1914. Edinburgh, Leith, Victoria Park

QUEEN VICTORIA: bronze, 1907. Edinburgh, at the foot of Leith Walk; reliefs on base

BUSTSPORTRAITURE

ROBERT COX: marble, 1897. Edinburgh University; copy after W. Brodie q.v.

SIR RICHARD MACKIE: marble, 1909. Leith Town Hall

SIR JAMES Y. SIMPSON: marble. Edinburgh, S.N.P.G.; copy after P. Park q.v.; modelled in 1850

SIR JAMES STEEL: bronze, 1906. Edinburgh, Dean Cemetery; and 2 recumbent lions

STATUETTE

QUEEN VICTORIA: plaster, c 1907. Dalmeny House; maquette for Edinburgh Statue

RELIEF SCULPTUREPORTRAITURE

JAMES ANDERSON: bronze, 1913. Edinburgh, Newington Cemetery; medallion

ANDREW BALFOUR: bronze, 1907. Edinburgh, Portobello Cemetery; medallion

THOMAS STUART BURNETT: bronze, died 1888. Edinburgh, Dean Cemetery; medallion

REV. MARCUS DODS: bronze, n.d. Edinburgh, S.N.P.G.

EDWARD JOSEPH HANNAN: freestone, 1891. Edinburgh, Grange Cemetery

R. GEMMEL HUTCHISON: n.d. Edinburgh, Dean Cemetery

NARRATIVE WORK

GEORGE STUART GRAHAM MEMORIAL: marble, n.d. Edinburgh, Morningside Cemetery; allegorical female figure

RHIND, WILLIAM BIRNIE R.S.A. 1853 - 1933

W. Birnie Rhind was the eldest son of John Rhind A.R.S.A. and his wife Catherine Birnie. He was born at Edinburgh in 1853, educated at a private school and received his first art training from his father. He also studied at the Trustees School of Design under the direction of Mr. Hodder. Following this he entered the Life School of the R.S.A. where he studied for five years. In 1880 he shared the Stuart prize with T.S. Burnett and in 1882 his statuette of Balfour of

Burleigh received an honourable mention in the Stuart prize competition.

Rhind shared a studio with his father at 18 Pitt Street, Edinburgh from 1878 to 1882 and at St. Helen's, Cambridge Street from 1883 until John's death in 1892. Although they worked together on most projects, in particular schemes of architectural decoration, the two sculptors were in competition with each other on at least one occasion. In 1889 they submitted designs independently for the Edinburgh statue of Dr. William Chambers. John Rhind won the commission and Birnie Rhind was second. On another occasion Birnie Rhind worked in collaboration with his younger brother, Thomas Duncan; in 1902 they unsuccessfully submitted a design for the Liverpool memorial to Queen Victoria. This is Thomas Duncan's only recorded attempt at sculpture.

In 1898 Rhind had moved from St. Helen's to 9 Cambridge Street where he worked until 1911 when he established a studio in Eyre Terrace. In 1899 he entered models of groups representing Sculpture, Religion and Science in the competition for sculpture for the facade of the new Art Gallery at Kelvingrove, Glasgow. He received a commission for his statue of Science and was awarded prizes for his other entries. The following year he spent some time studying in Paris but apart from these few months he lived in Edinburgh all his life.

Portraiture predominated among Rhind's early works and continued to be a major part of his oeuvre throughout his life. Apart from such studies, two distinct phases in his career can be distinguished. During the 1890s he continued the practice established by his father and worked predominantly as a sculptor of architectural decoration.

Such work was superseded to a large extent in the early twentieth century when he was one of the most popular sculptors of war memorials.

Rhind was married to Alice, the daughter of George Stone of Edinburgh and they had four daughters. He was a member of the Scottish Conservative Club and Scottish Arts; his principal forms of recreation were golf and billiards. He died at Edinburgh on 9 July 1933 and was survived by his wife and daughters. His estate was valued at £3773.

Rhind was elected A.R.S.A. in 1893 and R.S.A. in 1905.

His work was shown at the R.S.A. from 1878 to 1934; at the R.G.I.F.A. from 1883 to 1908; at Dundee between 1882 and 1891 and at the R.A. from 1898 to 1904.

REFERENCES

The account in Who was Who 1929 - 1940 (2nd ed.; London; Black, 1967) p 1138 and the obituary notice in the Scotsman 11 July 1933, p 8 are the principal sources for Rhind's career.

In the Building News 1890 24 Oct. p 594 is a record of monuments and architectural sculpture by John and W. Birnie Rhind. In this catalogue these works are listed at the end of the entry on John Rhind.

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Gallery, sculpture file: Glasgow Herald 1906 13 Sept. p 9: Grant
 p 202: Graves vol.VI, p 279: Pevsner, N., The Buildings of England;
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 1883 8 March p 3; 1885 28 Oct. p 7; 1888 8 Feb. p 7, 17 Feb. p 5, 14 March
 p 9; 1894 5 March p 9; 1895 2 March p 11; 1897 11 March p 8; 1900 16
 March p 6; 1902 8 March p 11; 1905 10 March p 8; 1906 12 Feb. p 7;
 1959 1 Aug. p 5: Spielmann pp 128-129: Studio vol. 27, (1903)
 p 137: The Modern Building Record; vol.I, Public Buildings (London;
 Jones, 1910) pp 12,15: Thieme-Becker vol.XXVIII, p 224: Young, A.M.,
and Doak, A.M., Glasgow at a Glance (Glasgow; Collins, 1965) 109,121

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

GENERAL SIR RALPH ABERCROMBY: freestone, c1890. Edinburgh S.N.P.G.
 facade, north west tower
 ROBERT THE BRUCE: freestone, R.S.A. 1895. Edinburgh, S.N.P.G. facade,
 niche of central doorway
 ROBERT BURNS: freestone, 1891. Montrose, and 4 reliefs on the base
 DONALD CAMERON OF LOCHIEL: bronze, R.S.A. 1909. Fort William
 ELLEN CAMERON OF KELTON: marble, died 1915. Dumfries High Cemetery
 SIR PETER COATS: bronze, 1898. Paisley; and 4 statues representing
 Science, Literature, Fine Art and Agriculture, in niches on the
 base
 THOMAS COATS: bronze, 1898. Paisley; and 4 reliefs representing
 Estimatio, Liberalitas, Perseverantia and Prudentia on the base
 KING JAMES V: freestone, R.S.A. 1898. Edinburgh, S.N.P.G. north
 facade, east part
 COLONEL LIGHT: bronze, R.S.A. 1905. Australia, Adelaide, equestrian
 SIR DAVID LINDSAY: freestone, c1890. Edinburgh, S.N.P.G. facade,
 south east tower
 (MARQUIS OF LINLITHGOW: bronze, R.S.A. 1908. Australia, Melbourne,
 equestrian)
 WILLIAM MAITLAND OF LETHINGTON: freestone, 1896. Edinburgh, S.N.P.G.
 eastern facade; forms central group with Lesley, Bishop of Ross and
 Mary Queen of Scots
 QUEEN MARGARET: freestone, R.S.A. 1891. Edinburgh, S.N.P.G. facade,
 niche of central doorway

MARY QUEEN OF SCOTS: freestone, R.S.A. 1896. Edinburgh, S.N.P.G. eastern facade; forms central group with Lesley, Bishop of Ross and William Maitland of Lethington
 MARQUIS OF MONTROSE: marble, 1888. Edinburgh, St. Giles Cathedral; with John Rhind; recumbent
 LESLEY, BISHOP OF ROSS: freestone, 1896. Edinburgh, S.N.P.G. eastern facade; forms central group with Mary Queen of Scots and William Maitland of Lethington
 (THAKORE OF GONDAL: marble, R.S.A. 1894. India:- R.S.A. Catalogue 1894)
 JOHN WALKER: bronze, R.S.A. 1897. Glasgow Museum of Transport; seated
 WILLIAM WALLACE: freestone, R.S.A. 1895. Edinburgh, S.N.P.G. facade, niche of central doorway

NARRATIVE WORKS

BALFOUR OF BURLEIGH: freestone, 1881. Edinburgh, Scott Monument
 BOER WAR MEMORIAL: freestone, R.S.A. 1904. Alloa; 2 soldiers, 1 seated
 BOER WAR MEMORIAL: bronze, 1908. Edinburgh, The Mound; to the Black Watch; relief of battle scene on the base
 BOER WAR MEMORIAL: freestone, 1906. Glasgow, Kelvingrove Park; to the Highland Light Infantry; seated
 BOER WAR MEMORIAL: bronze, 1906. Edinburgh, Princes St. Gardens; to the Royal Scots Greys; equestrian
 CLAVERHOUSE: freestone, 1881. Edinburgh, Scott Monument
 DICK HATTERWICK: freestone, 1881. Edinburgh, Scott Monument
 HAWICK PATRIOTIC MEMORIAL: bronze, R.S.A. 1903. Hawick, allegorical figure
 HISTORY: freestone, c1893. Edinburgh, S.N.P.G. north facade, gable
 READY, AYE, READY: bronze, R.S.A. 1888. St.-Annes-on-the-Sea; life boat memorial
 THE KNIGHT TEMPLAR: freestone, 1881. Edinburgh, Scott Monument
 WAR MEMORIAL: freestone, 1887. Aberfeldy; statue of soldier and relief portrait of Queen Victoria on the base; commemorates members of the Black Watch; with John Rhind q.v.
 WAR MEMORIAL: freestone, 1906. Edinburgh, North Bridge, to the Kings Own Scottish Borderers; 4 figures, 1 standing, 3 seated
 WORLD WAR I MEMORIAL: bronze, 1924. Buckie, Cluny Square; 2 figures
 WORLD WAR I MEMORIAL: bronze, n.d. Edinburgh, Fettes College
 WORLD WAR I MEMORIAL: marble, n.d. Fort William
 WORLD WAR I MEMORIAL: freestone, 1922. Prestonpans
 WORLD WAR I MEMORIAL: bronze, c1922. Plymouth

BUSTS

PORTRAITURE

ROBERT CROALL: marble, 1899. Edinburgh, Huntly House Museum
 SIR HECTOR MACDONALD: bronze, 1905. Edinburgh, Dean Cemetery
 'THE YOUNG SAMUEL: marble, 1903. Edinburgh, R.S.A.; diploma work

STATUETTES

PORTRAITURE

COLONEL LIGHT: bronze, n.d. Hopetoun House; equestrian; small version of statue in Adelaide, Australia

NARRATIVE WORKS

BOER WAR MEMORIAL: silver, n.d. Dunrobin Castle; equestrian; small version of memorial to the Royal Scots Greys in Princes St. Gardens, Edinburgh

5TH DUKE OF BUCCLEUCH MONUMENT: bronze, 1887-1888. Edinburgh, High St.: 6 statuettes on the base; symbolic of Fortitude, Liberality, Temperance, Charity, Truth, Prudence; Statue by Joseph Boehm; monument designed by Sir Robert Rowand Anderson; see also T.S. Burnett, C. Stanton, D.W. Stevenson and W.G. Stevenson

RELIEF SCULPTUREPORTRAITURE

DR. JAMES CAPPIE: bronze, 1899. Edinburgh, Grange Cemetery; medallion

HUGH KERR: bronze, 1896. Helensburgh; medallion

JAMES GIBSON THOMSON: marble, R.S.A. 1889. Edinburgh, Huntly House Museum; medallion

WILLIAM YOUNG: freestone, died 1896. Edinburgh, Warriston Cemetery; medallion

NARRATIVE WORKS

BOER WAR MEMORIAL: bronze, 1903. Edinburgh, St. Giles Cathedral; to the Royal Scots; panorama of a battle scene

SCOTLAND CROWNED, ACCOMPANIED BY INDUSTRY AND RELIGION: freestone, c1893. Edinburgh, S.N.P.G. north facade, central entrance

CRAFTS: FINE ARTS: SCIENCES: freestone, c1893. Edinburgh, S.N.P.G. facade, central entrance

ARCHITECTURAL SCULPTURE

(COLLEGE OF TECHNOLOGY, LIBRARY AND MUSEUM: decoration of facade, freestone, 1896. West Ham:- B. of E. Essex p 383)

(COTTON EXCHANGE: facade, 6 allegorical figures representing Art, Science, Industry, Commerce, The River Mersey and The Ocean, freestone. Liverpool, Old Hall St.:- Modern Buildings Record vol. I, pp 12, 15)

(COUNTY COUNCIL OFFICES: facade, statues of Mining and Agriculture; stone, R.S.A. 1897. Wakefield:- R.S.A. Catalogue 1897)

(DURHAM COLLEGE: decoration on facade. Newcastle:- Scotsman 11 July 1933 p 8)

DUNFERMLINE CITY CHAMBERS: decorated sculpture on facade; freestone, Dunfermline, with J. Rhind

FORSYTHS BUILDING: facade, decorative sculpture, freestone 1906-1907, Edinburgh, 30 Princes St.

GLASGOW ART GALLERY: facade, seated female figure representing science; freestone R.S.A. 1898. Glasgow

JENNERS BUILDING: facade, decorative sculpture; freestone 1893-1895, extension in 1903. Edinburgh, 47-52 Princes St. and St. David St. South

(LIVERPOOL UNIVERSITY:- Scotsman 11 July 1933, p 8)

MIDLOTHIAN COUNTY BUILDINGS: sculpture group in pediment, and frieze on south facade, freestone, 1900. Edinburgh, George IV Bridge and Parliament Square

(PARLIAMENT BUILDINGS: allegorical groups on facade, R.S.A. 1916. Canada, Winnipeg:- R.S.A. Catalogue 1916)

ST. GEORGES IN THE FIELDS CHURCH: sculptured pediment; freestone, 1889. Glasgow, 48 St. Georges Rd.

SAUNDEMAN'S BUILDING: decoration on facade, freestone, 1889-1894.

Glasgow, 117, 121 West George St. and 38-42

SCOTSMAN BUILDING: allegorical figures, 1901. Edinburgh, North Bridge
(SHIPLEY ART GALLERY: allegorical group, The Sciences on facade, R.S.A.
1915. Gateshead:- R.S.A. Catalogue 1915)

USHER HALL: Reliefs of the Royal Arms and the City Arms on the facade;
freestone, 1914. Edinburgh, Lothian Rd.

80 George St.: decorative sculpture on the facade, freestone, 1903-1907.
Edinburgh; now the National Westminster Bank; attribution on
stylistic grounds

OTHER WORK

EVENING NEWS GOLF TROPHY: silver, S A.R.S.A. Edinburgh, c/- Bank of
Scotland, Comely Bank Rd.; cup and 2 statuettes of golfers
(ST. JOHN: 1882. Stratfield, Mortimer:- B. of E. Berkshire p 229)

RICHARDSON, WILLIAM J. fl 1893 - 1898

Several elaborate funerary monuments in the Dumfries and Maxwellton
graveyards are signed by William Richardson. He worked as a
monumental mason at 68 St. Michaels Street, Dumfries from 1893 to 1898.

RIGALI, G. fl 1832 - 1839

At St. Andrews University is a plaster bust of an unknown man
which is signed G. Rigali and dated 1834. He also signed a plaster
bust of an unknown man that is in the collection at the Signet Library,
Edinburgh. These are the only known works by Rigali who worked as a
statuary and moulder at 42 High Street, Edinburgh from 1832 to 1839.
It is most probable that he did not work as a sculptor but produced
plaster casts of other artists work. Although the extent of his
trade in such copies is not known he is recorded as having made plaster

reproductions of Greenshields' Sleeping Child.

REFERENCE

MS. N.L.S. MS. 4726 p 32

RITCHIE, ALEXANDER HANDYSIDE A.R.S.A. 1804 - 1870

Alexander Handyside Ritchie was born in 1804 at Musselburgh, near Edinburgh. He was the second son of an ornamental plasterer and brickmaker James Ritchie and his wife Euphemia. His mother was descended from Alexander Handyside a fisherman and self-taught sculptor whose work, dating from the second quarter of the eighteenth century is represented in Inveresk Churchyard, above Musselburgh. Ritchie was educated at the local parish school where he showed such talent for drawing and design that he was induced by Leonard Horner to go to Edinburgh to study art. In 1821 Horner had founded the School of Arts in Edinburgh which was a college for working men and which included in the curriculum a series of lectures on architecture. The unsubstantiated statement in Gunnis that Ritchie attempted architecture before turning to sculpture most probably indicates that he attended the School of Arts lectures on architecture. He also attended Professor Barclay's anatomy classes.

In 1823, under the sponsorship of the fifth Duke of Buccleuch Ritchie obtained a place in the Edinburgh studio of Samuel Joseph.

He remained with Joseph two years and then after a visit to London entered the Trustees School of Design. While a student at the School of Design he returned to London during the vacation to model from the Elgin marbles. In June 1826 he visited the Continent, staying in Paris for a few weeks then studying in Carrara for four months before travelling on to Rome. There he entered the studio of Thorwaldsen under the patronage of the tenth Duke of Hamilton and the second Earl of Minto. Ritchie is reputed to have been a favourite pupil of Thorwaldsen with whom he studied for several years and who awarded him a gold medal. In 1830 Ritchie returned to Scotland and worked from his home at Musselburgh for twelve years before establishing a studio at 92 Princes Street Edinburgh in 1842.

During the 1830s and 1840s Ritchie was assisted in his work by his younger brother John q.v.; he also employed an Italian assistant as well as having such pupils as John Rhind and Alexander Munro in his studio. From 1830 he built up a practice as a portrait sculptor^{patronized} both by Edinburgh patrons and by those in the west of Scotland whose attention he had attracted in 1832 when he exhibited a statue of Telemachus at the W.S.A. His greatest success came in the 1840s and 1850s when he worked on architectural decoration with such architects as Thomas Hamilton on the Royal College of Physicians, Edinburgh; David Bryce on the British Linen Bank in St. Andrew Square, Edinburgh and David Rhind on the Commercial Bank, Glasgow and the Scottish Life Association Building in Edinburgh. It is almost certainly through Rhind that^{he} gained the commission to execute the sculpture from James Wyatt's design, for the Commercial Bank in Edinburgh. In 1848 he was employed by the English sculptor John Thomas on decorative work

for the Houses of Parliament, London. The statues of Eustace de Vesci and William de Mowbray that he carved for the Houses of Parliament were later reproduced in electrotypes by Messers Elkington.

During the 1840s and 1850s Ritchie received several commissions for portrait statues for Scotland. One of the more notable was the Peel monument for Montrose, a commission he won in an open competition in 1851. In addition he competed unsuccessfully for a number of public commissions including the Haddington memorial to Robert Ferguson in 1842, the statue of Joseph Hume for Montrose in 1847 and the Selkirk monument to Mungo Park in 1858.

In 1854 Ritchie again visited Rome and after a stay of six months returned to a studio in Mound Place, Ramsay Lane, Edinburgh. Also in 1854 he received a major commission from one of his most important patrons, Alexander Denny of Dumbarton. Denny commissioned a colossal nude statue which was to be classically treated and was to embody a combination of the passions of horror and despair. According to an account in the Scotsman this was the "first bona fide commission given in Scotland for a work in sculpture free from all local conventionality of treatment and dependent entirely on its power of exciting universal sympathy" (Scotsman 11 Jan. 1854 p 2).

Denny also purchased Ritchie's statue of Wallace for Stirling and introduced the sculptor to another important patron William Drummond of Rockdale. In 1858 Drummond commissioned from Ritchie five statues of John Knox, Thomas Guthrie, Andrew Melville, Alexander Henderson and James ~~Ken~~wick for the Valley Cemetery, Stirling. He also contributed a large sum to the public subscription raised for a statue of Ebenezer Erskine (by Ritchie) and commissioned a three figure group that was

erected in memory of Margaret and Agnes Wilson.

In 1862 Ritchie moved from Ramsay Lane to a studio at 5 Coates Place where later that year he held a retrospective exhibition of his work. The exhibition marks the termination of the significant part of Ritchie's career; according to the Hawick Advertiser 26 October 1861 he had retired from business in 1861. From 1862 he was living at Herkes Loan, Musselburgh although he retained his Edinburgh address for a further four years. Unmarried, he died on 24 April 1870 and was buried in the churchyard of St. Michael's, Inveresk. Apart from the money owed from a monument to James Morison of Greenfield, Alloa, Ritchie's estate was valued at only £6/10/6. He left all his effects to an unmarried sister Euphemia who had cared for him in the last years of his life.

Ritchie was elected A.R.S.A. in 1846.

His work was shown at the R.I.E.F.A.S. from 1825 to 1827 and in 1830; at the W.S.A. in 1831 and 1832 and at the R.S.A. between 1831 and 1871 and in 1880, 1916 and 1926. He exhibited at the R.A. between 1830 and 1868.

There is a calotype of Ritchie in the R.S.A. library. He is represented in the upper left corner of D.O. Hill's painting of The Disruption which is at the Free Church College, Edinburgh. The painting is reproduced inside the front cover of G. Ford, ed., The Hill/Adamson Collection (London; Cape, 1974) and there is a portrait of Ritchie on p 139.

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Architect 1876 12 Aug. p 90: Bénézit vol.VIII, p 778: Bonnar, T., Biographical Sketch of George Meikle Kemp (Edinburgh: Blackwood, 1892) pp 135,140: Brydall p 191: Builder 1844 p 587; 1847 pp 189, 580; 1848 pp 349,573; 1849 p 511; 1850 pp 341,357,415,477; 1851 pp 482, 534,689,816; 1852 p 571; 1853 p 358; 1856 p 85; 1857 p 319; 1858 pp340, 466,606,672,824; 1859 pp 13, 429: Colston pp 97,106: Companion to the Scottish Academy Exhibition (Edinburgh; 1831) p 41: Country Life 1871 5 Aug. pp 322-323: E.C.P.L. Edinburgh Room, press cuttings YDA 2048, YNA 9355: Edinburgh Evening Courant 1873 18 Dec. p 4: Finlay, J. and Finlay, R., The Day (Glasgow; 1832) p 42: Glasgow Courier 1837 26 Dec. p 4: Grant p 204: Graves vol. VI, p 307: Groome vol.I, p 277: Gunnis p 322-323: Hawick Advertiser 1861 25 May p 2; 12 Oct. p 2, 26 Oct. p 4: I.L.N. 1845 11 Oct. pp 231-232; 1851 6 Sept. pp 273-274; 1859 8 Oct. p 339; 1876 26 Aug. pp 185,187, 192: Irving, J. The Book of Eminent Scotsmen (Paisley; Gardner, 1881) p 435: McKay pp 338-340: O.N.E. vol.I, p 295, vol. II, p 147: Pevsner, N., The Buildings of England; London I (rev. ed.; London; Penguin, 1973) p 527: R.A. Catalogues 1830-1868: Redgrave p 360: R.I.E.F.A.S. Catalogues 1825-1827, 1830: R.S.A. Catalogues 1831-1871, 1880,1916,1926: Scotsman 1844 16 Nov. p 3; 1845 15 Jan. p 3; 23 July p 4: 1846 14 Feb. p 2, 11 April p 4, 11 July p 2, 1 Aug. p 2, 17 Oct. p 3, 14 Nov. p 2; 1847 7 April p 2, 24 April p 3; 1848 29 April p 3; 1849 17 Feb. p 2, 5 May p 3, 30 June p 3, 26 Sept. p 2; 1850 27 Feb. p 3, 6 April p 2, 10 April p 2, 13 July p 3, 7 Aug. p 2, 28 Aug. p 2, 4 Sept. p 2, 7 Sept. p 2, 21 Sept. p 2, 11 Dec. p 3; 1851 4 Jan. p 3, 15 Feb. p 2, 26 March p 2, 5 April p 3, 9 April p 3, 12 April p 2, 7 June p 2, 23 July p 2, 23 Aug. p 3, 8 Oct. p 2, 20 Dec. p 2; 1852 24 Jan. p 2, 14 Feb. p 2, 17 April p 3, 21 April p 4, 31 July p 2,

28 Aug. p 3; 1853 26 Jan. p 3, 12 March p 2, 13 July p 2, 3 Sept. p 2, 3 Dec. p 3; 1854 11 Jan. p 2, 18 March p 2, 12 April p 3; 1855 20 Jan. p 3, 21 March p 3; 1856 3 Sept. p 3; 1857 28 March p 2, 9 May p 3, 27 May p 2, 13 June p 2, 29 Aug. p 3, 7 Nov. p 2, 21 Nov. p 3, 28 Nov. p 2, 30 Dec. p 3; 1858 13 March p 3, 21 Aug. p 3, 20 Nov. p 3, 27 Nov. p 3; 1859 30 June p 2, 26 Nov. p 2; 1860 14 March p 2; 1861 13 Sept. p 2, 18 Oct. p 2, 22 Oct. p 4: Thieme-Becker vol. XXVIII, p 382: Tonge p 111: W.S.A. Catalogues 1831, 1832: Young, A.M. and Doak, A.M., Glasgow at a Glance (Glasgow; Collins, 1965) 78, 80

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

EBENEZER ERSKINE: freestone, 1858. Stirling, Valley Cemetery
RALPH ERSKINE: freestone, 1839. Dunfermline, Church of Scotland
JAMES GUTHRIE: freestone, 1858. Stirling, Valley Cemetery
ALEXANDER HENDERSON: freestone, 1858. Stirling, Valley Cemetery
JOHN KNOX: freestone, 1858. Stirling, Valley Cemetery
CHARLES MARJORIEBANKS, MP.: freestone, 1836. Coldstream; statue shattered by lightening in 1873; replaced by statue by A. Currie q.v.
ANDREW MELVILLE: freestone, 1858. Stirling, Valley Cemetery
HUGH MILLER: freestone, 1858. Cromarty
DAVID 'DELTA' MOIR: freestone, 1853. Musselburgh
SIR ROBERT PEEL: marble, 1852. Montrose
JAMES RENWICK: freestone, 1858. Stirling, Valley Cemetery
SIR WALTER SCOTT: marble, 1839. Selkirk, Market Place; and a relief, coat of arms and decorative carving on base
PRINCE CHARLES EDWARD STUART: freestone, 1844. Edinburgh, Scott Monument, north side, 1st gallery
JOHN TAYLOR: freestone, 1850. Ayr Cemetery; stylistic attribution
QUEEN VICTORIA: freestone, 1851. Edinburgh, Palace of Holyroodhouse; removed in 1855 to the Queen's Opera House, destroyed by fire in 1865
WILLIAM WALLACE: freestone, 1859. Stirling, King St.
AGNES AND MARGARET WILSON: marble, 1850. Stirling, Valley Cemetery, group of 3 figures, 2 girls and an angel

NARRATIVE WORK

MEG MERRILEES: freestone, 1844. Edinburgh, Scott Monument; east side, first gallery

BUSTS

PORTRAITURE

ROBERT BUCHANAN: marble, R.S.A. 1834. Edinburgh, New College; after a model by Samuel Joseph q.v.
REV. CHARLES FINDLATER: marble, R.S.A. 1839. Peebles, Chambers Institute
JOSEPH HUME: marble, 1830. Edinburgh, Royal Scottish Museum

- GEORGE KEMP: marble. Edinburgh, Scott Monument Museum; J. Hutchison q.v. after Ritchie
 (REV. GEORGE LEE: marble, 1838. Hull, Mechanics Institute:- Gunnis p 323)
 HUGH MILLER: marble, n.d. Cromarty, Hugh Miller's Cottage
 DAVID 'DELTA' MOIR: plaster, R.S.A. 1830. Inveresk, St. Michael's Parish Church
 DAVID STOW: marble, 1851. Glasgow Art Gallery
 REV. ANDREW THOMSON D.D.: marble, 1838. Edinburgh, Highland Tolbooth Church

ARCHITECTURAL SCULPTURE

- BANK OF SCOTLAND: facade, 6 allegorical figures against skyline, freestone, Inverness, High St.
 BRITISH LINEN BANK: interior decoration and 6 statues and reliefs on the facade; freestone, 1847-1851. Edinburgh, St. Andrew Square; now the Bank of Scotland
 CENTRAL PUBLIC LIBRARY: facade, group of 3 figures. Caledonia seated between a Highland Reaper and a Plough Boy, and relief; freestone, 1836-1837. Edinburgh, George IV Bridge
 COMMERCIAL BANK: facade, sculptured pediment modelled by the English sculptor James Wyatt, executed by A.H. Ritchie, freestone, 1846-1847. Edinburgh, 14 George St.; now Royal Bank of Scotland
 HAMILTON MAUSOLEUM: facade, 2 lions, 1852 and 3 heads representing Time, Death and Eternity 1863; freestone, Hamilton
 HIGH SCHOOL: decorative carving on the facade, freestone. 1854-1856. Stirling, Academy Rd.; now Burgh Planning Offices
 HOUSES OF PARLIAMENT: 2 statues of Eustace de Vesci and William de Wovbray, marble, 1848. London, House of Lords
 LIFE ASSOCIATION OF SCOTLAND: facade, putti and decorative carving, 1852; modelled by the English sculptor John Thomas, executed by Ritchie. Edinburgh, 82 Princes St.; demolished
 NATIONAL COMMERCIAL BANK: facade, 5 groups of putti; freestone, 1856. Glasgow, 8 Gordon St.
 ROYAL COLLEGE OF PHYSICIANS: facade, 3 statues of Hippocrates, Hygeia and Aesculapius and decorative work; freestone, 1845. Edinburgh, Queen St.
 ROYAL FACULTY OF PROCURATORS: facade, 14 law lord keystones, freestone, 1854; modelled by Ritchie, carved by Shanks q.v. Glasgow, 62, 68 West George St.

RELIEF SCULPTURE

PORTRAITURE

- REV. DAVID DICKSON D.D.: freestone, 1844. Edinburgh, St. Cuthberts Churchyard; 4 figures, Dr. Dickson, a woman and 2 children; portrait of Dickson modelled by S. Mackenzie q.v.
 JAMES REOCH: marble, 1848. Edinburgh, South Leith Parish Church: medallion, 2 statuettes and decorative carving

NARRATIVE AND DECORATIVE WORKS

- REV. GEORGE D. CULLEN: freestone, n.d. Edinburgh, Warriston Cemetery, pedimented gravestone containing 2 putti
 SIR GEORGE HARVEY: freestone, n.d. Edinburgh, Warriston Cemetery; pedimented gravestone containing 2 putti

REV. JOHN B. PATTERSON: marble, 1838. Falkirk Old Parish Church, decorative tablet
 THOMAS REID: freestone, 1848. Edinburgh, Rosebank Cemetery; decorative carving, foliage and 9 putti; the heads of 8 are missing
 WEDDERBURN: marble, 1842. Inveresk, St. Michael's Parish Churchyard

MONUMENTS

JOHN HENRY ALEXANDER: freestone, 1851. Glasgow Necropolis, elaborate monument including putti, 2 allegorical female statues with a proscenium and curtains enclosing the inscription
 FISHERMEN'S MONUMENT: sandstone, 1856. Dunbar, near old pier; relief of fishing boat incorporating a barometer
 COL. JAMES GARDINER: freestone, 1853. Tranent; decorative carving and 2 lions
 LEYDEN MEMORIAL: freestone, 1861. Denholm, 4 statues of Evangelists and decorative carving; commissioned from Ritchie, carved by his successors Walker and Johnston q.v.

OTHER WORK

NATIONAL MEMORIAL TO PRINCE ALBERT: cluster of objects symbolic of the arts and sciences, bronze, completed 1876. Edinburgh, Charlotte Square Gardens; to the design of John Steell q.v. See also W. Brodie, C. Stanton and D.W. Stevenson
 UNICORNS: freestone, 1850. ^{Edinburgh} Middle Meadow Walk, north end

DRAWING

SCOTT MONUMENT FOR SELKIRK: pen and ink, 1838. Edinburgh, N.G.S. Department of Prints and Drawings, D2682

RITCHIE, JAMES fl 1834 - 1855

James Ritchie exhibited portrait studies and narrative pieces, often illustrative of literary scenes, at the R.S.A. from 1834 to 1855. In these years he lived in Edinburgh and in the 1830s exhibited from 1 St. John's Hill, an address shared by Alexander Ritchie, a painter who cannot be identified with Alexander Handyside Ritchie. His relationship to the Musselburgh family of sculptors is not known although the possibility cannot be ruled out that he was either the father or elder brother of Alexander Handyside and John Ritchie.

In 1838 his statue of an Arcadian Shepherd was awarded as a prize by the Association for the Promotion of the Fine Arts in Scotland. It is sometimes stated incorrectly that he completed the Glasgow statue of Sir Walter Scott; the work was done by John Ritchie. Conversely, James Ritchie's statue of the Last Minstrel on the Scott Monument, Edinburgh is sometimes incorrectly attributed to John Ritchie.

REFERENCES

LIT. Association for the Promotion of the Fine Arts in Scotland, Reports 1837-1840 (Edinburgh; Constable, 1844) 1837 pp 15,121: Builder 1844 p 587; Colston p 97: R.S.A. Catalogues 1834-1855: Scotsman 1844 16 Nov. p 3

WORK

STATUE

LAST MINSTREL: freestone, 1844. Edinburgh, Scott Monument, west front, 1st gallery

MONUMENT

LIEUT. COL. MARTIN: sandstone, d. 1845. Edinburgh, Warriston Cemetery; relief

RITCHIE, JOHN 1809 - 1850

John Ritchie, the younger brother of Alexander Handyside Ritchie, was born at Mill Hill, Fisherrow, Musselburgh in 1809. He first studied sculpture at home but attracted little attention until he came

second in the competition for the Glasgow statue of Sir Walter Scott in 1837. On the death of the successful competitor, John Greenshields, in 1838, Ritchie took over the execution of the work. The statue was completed in 1838 and is reputed to have been the first monument to Scott erected in Scotland. When unveiled it attracted considerable criticism because the plaid was draped over the left shoulder instead of over the right, as worn by Scott.

Ritchie used to have extraordinary vision-like dreams which he would recount to his friends and one of which provided the inspiration for his group The Deluge. The work was modelled in clay in 1832, exhibited at Edinburgh in 1837 and at the R.A. in 1840. Although the group attracted much attention in Edinburgh initially it brought Ritchie no major commissions and on his older brother's return from Rome in 1830 John Ritchie went to work as his assistant. The partnership lasted for almost twenty years, until John left Scotland for Rome in 1850.

He received the opportunity to travel from a Mr. Davidson whose attention was drawn to Ritchie's group of The Deluge some years after it had been exhibited in London. He commissioned Ritchie to execute the work in marble.

Ritchie began work immediately upon his arrival in Italy but soon afterwards went on an excursion to Ostia where he contracted malaria and died after a few days illness on 30 November 1850.

He exhibited at the R.I.E.F.A.S. in 1821 and 1822; at the R.S.A. from 1832 to 1850 and at the R.A. in 1840. In 1833 he exhibited two works in Bond Street. His marble statue of A Poetess was shown after his death at the Great Exhibition of 1851.

REFERENCES

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LIT. Art Journal 1851 p 44: Bénézit vol. VIII, p 779: Builder 1850 p 622: Glasgow Courier 1832 25 Oct. p 1; 1838 2 June p 4, 5 June p 4, 23 June p 4: Grant p 204: Graves vol. VI, p 307: Gunnis p 323: R.A. Catalogue 1840: Redgrave p 359: R.I.E.F.A.S. Catalogues 1821, 1822: R.S.A. Catalogues 1832-1850: Somerville, T., George Square, Glasgow and the Lives of those whom its Statues Commemorate (Glasgow; n.d.) pp 154, 155

WORKSTATUES

LIEUT. COL. ALEXANDER HOPE PATTISON: sandstone, 1838. Glasgow Necropolis
SIR WALTER SCOTT: freestone, 1838. Glasgow, George Square; modelled
 by John Greenshields q.v. after his death completed by John Ritchie

SAUNDERS, JOHN fl 1865

In the Signet Library, Edinburgh is a copy of Sir Francis Chantrey's bust of Sir Walter Scott. The work is in marble, signed by John Saunders and dated 1865.

SCOULAR, WILLIAM 1796 - 1854.

Very little is known about the early life of William Scoular. He studied at the Trustees School of Design in Edinburgh and in 1814

moved to London where he became a pupil of Sir Richard Westmacott and attended the R.A. Schools from 2 August 1815. The following year he received a silver medal from the Society of Arts for a statue of Faunus and in 1817 he gained the Royal Academy gold medal for sculpture with an alto-relievo of the Judgement of Paris. In the same year he won a silver medal for modelling Patroclus Slain in the Life Academy. In 1820 he was awarded the Isis Gold Medal for a group entitled Brutus and his Son and in the next two years made an attempt to establish a practice in Edinburgh. In these years he continued to live in Foley Street, London but travelled periodically to Edinburgh, where he had a studio in Mound Place, to receive sittings from patrons and to exhibit his work. He was described as an Edinburgh sculptor in a report in the Scotsman (17 March 1821) of the commission awarded him by the Duke and Duchess of Clarence to take a death mask of their daughter, Princess Elizabeth. In 1823 he was appointed sculptor in Ordinary to the Duke and Duchess of Clarence.

Two years later he defeated Joseph Gott by four votes to win the R.A. Travelling Scholarship which entitled him to three years study in Rome at the expense of the Academy. On his return to London in 1829 or 1830 he purchased the business of Santi, a well known Italian modeller. Scoular's enterprise did not succeed and in 1836, ^{he} returned to work as a sculptor and exhibited at the R.A. In that year he was living at 25 Clipstone Street London: two years later he exhibited from an Edinburgh address, 12 Grove Street and in that and the following year, his statues of Patroclus Slain and Adam Consoling Eve were awarded as prizes by the Association for the Encouragement of the Fine Arts in Scotland. In 1840 his statue of an Italian Peasant Boy was offered

as a prize in the Art Union.

Scoular died at Dean Street, Soho on 23 July 1854.

From 1832 to 1847 he exhibited at the R.S.A. His work was shown at the R.A. from 1815 to 1840 and at the R.I.E.F.A.S. in 1821 and 1822.

It is probable that the statue of James Watt that he exhibited at the Birmingham Society of Artists and which was sold for £136 at Christies on 9 May 1889 is the work now in Glasgow Art Gallery.

REFERENCES

MS. N.L.S. MSS. 7205 ff 150-151; 867 f 32

LIT. Art Journal 1840 p 52,96,97; 1841 p 83; 1843 p 178; 1844 pp 21, 170,171; 1845 p 317: Association for the Promotion of the Fine Arts in Scotland Reports 1837-1840 (Edinburgh; Constable, 1844) 1837 pp 15, 121; 1838-1839, p 19: Bénézit vol.IV, p 486: Gentleman's Magazine vol.42, (1954) p 316: Grant p 216: Graves vol. VII, pp 64-65: Gunnis pp 345-346: Hutchison, S.C., 'The Royal Academy Schools 1768-1830' Walpole Society vol. XXXVII, p 168: R.A. Catalogues 1815-1846: Redgrave p 384: R.I.E.F.A.S. Catalogues 1821,1822: R.S.A. Catalogues 1832-1847: Scots Magazine 1816, p 207: Scotsman 1821 17 March no. 217 pp 85 - 86, 21 April no.222 p 126; 1822 28 Dec. no.310 p 412; 1825 7 May no.556 p 295; 1847 24 April p 3; 1860 1 Nov. p 2: Thieme-Becker vol. XXX, p 411

WORK

STATUE

(PRINCESS ELIZABETH: marble, 1821. Windsor Castle; daughter of the Duke and Duchess of Clarence; recumbent:- Gunnis p 346)

STATUETTE

JAMES WATT: marble, 1839. Glasgow Art Gallery

BUSTS

UNKNOWN MAN: plaster, 1821. Edinburgh University

UNKNOWN MAN: plaster, n.d. Edinburgh University

SHANKS, W. SOMERVILLE c 1865 - 1951

W. Sommerville Shanks was born in Gourock about 1865 and worked as a painter and sculptor in the west of Scotland most of his life. He received his initial art training at Glasgow and later studied at Paris. By 1893 he had returned to Gourock. In the following years he worked principally in Glasgow and Paisley and was on the committee of the P.A.I. for several years. He died at Glasgow in 1951.

Shanks exhibited sculpture at the R.S.A. in 1893 and at the R.G.I.F.A. in 1895 and 1899.

REFERENCES

LIT. Paisley Art Gallery, artists file; R.G.I.F.A. Catalogues 1895, 1899: R.S.A. Catalogue 1893

WORKBUST

PROVOST ROBERT COCHRAN: bronze, n.d. Paisley Art Gallery

ARCHITECTURAL SCULPTURE

ROYAL FACULTY OF PROCURATORS: facade, 14 law lord keystones, ashlar, 1854; carved by Shanks from models by A.H. Ritchie q.v. Glasgow: 62, 68 West George St.

SHANNAN, ARCHIBALD MCFARLANE R.B.S. A.R.S.A. 1850 - 1915

Born at Glasgow on 28 May 1850, Archibald McFarlane Shannan enjoyed a varied career. On completing his education at Glasgow University he served an apprenticeship as a stone cutter with his father who was a mason and builder in Glasgow. While working for his father's firm he was sent to West Africa to supervise the building of sanatoria in the Cameroons and after that to America where he was in charge of the erection of State Buildings in Texas. On his return to Britain Shannan undertook preliminary art training at the Royal College of Art and afterwards spent eight or nine years in Paris where he attended the schools of painting, sculpture and anatomy. During these years he exhibited at the Paris Salon.

After visiting Italy Shannan returned to Glasgow in 1892 at the age of forty two. From 1895 he lived at 3 Scott Street, Garnett Hill and had a studio at 36A Buccleuch Street. His own interest in sculpture tended to subject pieces but as with most Scottish sculptors the majority of his commissions were for portrait studies. He was a member of the Glasgow Arts Club.

Shannan died at Glasgow on 28 September 1915. His estate was valued at £1404.

He was elected A.R.S.A. in 1902 and was a member of the Royal

Society of British Sculptors.

Shannan exhibited at the P.A.I. in 1896, 1897, 1899; at the R.A. from 1893 to 1902; and at the R.G.I.F.A. from 1896 - 1915. His work was shown at the R.S.A. from 1894 to 1905 and in 1926.

REFERENCES

The entry in Who was Who 1897 - 1915 (5th ed.; London; Black, 1967) p 641 is the principal source for Shannan's career.

MS. S.R.O. Sc 36/48/264 f 9

LIT. Art Journal 1898 p 72: Bénézit vol. IX, p 559: Glasgow Art Gallery; press cuttings, sculpture file: Glasgow Herald 1913 12 June, 9 Oct.: Grant p 217: Graves vol. VII, p 85: P.A.I. Catalogues 1896, 1897, 1899: R.A. Catalogues 1893-1902: R.G.I.F.A. Catalogues 1896-1915: R.S.A. Catalogues 1894-1905, 1926: R.S.A. Reports 1902, 1915 pp 10-12: Scotsman 1895 2 March p 11; 1897 11 March p 8; 1898 12 March p 11; 1902 20 March p 7; 1905 10 March p 8: Scottish Review 1897 July, p 29: Thieme-Becker vol. XXX, p 559

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

JOHN BARBOUR: freestone, R.S.A. 1906. Edinburgh, S.N.P.G., south east tower

MRS. JOHN ELDER: bronze, 1905. Glasgow, Elder Park; seated

LORD KELVIN: bronze, 1913. Glasgow, Kelvingrove Park; seated

NARRATIVE WORK

SIR WILLIAM DUNN MEMORIAL: bronze, 1910. Paisley, Dunn Square;
 memorial fountain, statue group of a mother and two children and
 portrait medallion on base

THE IDYLL: bronze, 1892. Glasgow Art Gallery; group

BUSTSPORTRAITURE

(PHILIP BAUDAINS: bronze, R.S.A. 1898. Jersey, St. Heliers Park:-
R.S.A. Catalogue 1898)

PROVOST PETER EADIE: bronze, 1896. Paisley Art Gallery

JOHN ELDER: marble, 1906. Glasgow, Elder Park Library

MRS. JOHN ELDER: marble, 1906. Glasgow, Elder Park Library

W.F. FRAME: bronzed plaster, 1903. Glasgow Art Gallery

GEORGE HUTCHESON: bronze, 1913. Glasgow Art Gallery

THOMAS HUTCHESON: bronze, 1913. Glasgow Art Gallery

LORD KELVIN: marble, n.d. Edinburgh, Royal Society

LORD KELVIN: bronze, 1896. Edinburgh, S.N.P.G.

LORD KELVIN: R.S.A. 1897. Glasgow University, Students Union

HARRY ALFRED LONG: marble, 1902. Glasgow Art Gallery

(REV. R.J. LYND: R.S.A. 1911. Belfast, May St. Church:- R.S.A.
Catalogue 1911)

(REV. MCCAUGHAN: marble, R.S.A. 1913. Belfast, May St. Church:-
R.S.A. Catalogue 1913)

REV. DAVID MACRAE: marble, 1907. Glasgow Art Gallery

DR. GEORGE R. MATHER: bronze, 1899. Glasgow Art Gallery

ROBERT ALLAN OGG: bronzed plaster, 1906. Glasgow, People's Palace

JAMES BURN RUSSELL: marble, 1911. Glasgow, People's Palace

STATUETTES

LORD KELVIN: bronze, c 1913. Glasgow Art Gallery; seated, replica
 of statue in Kelvingrove Park

LORD KELVIN: bronze, c 1913. Glasgow Art Gallery; standing

GORDON LENNOX TULLIS: bronze, S.A.R.S.A. Glasgow Art Gallery; seated

GORDON LENNOX TULLIS: bronze, S.A.R.S.A. Glasgow Art Gallery;
 playing golf

ARCHITECTURAL SCULPTURE

GLASGOW ART GALLERY: 3 statues representing Glory, Victory and Fine
 Arts surmounting dome; bronze, 1901; removed 1941. Shannan was
 also responsible for some of the carving on the building

GOVAN TOWN HALL AND MUNICIPAL BUILDINGS: facade, decorative carving;
 freestone, before 1902

RELIEF SCULPTUREPORTRAITURE

GEORGE MASON: bronze, died 1901. Glasgow Necropolis

WILLIAM NICHOLSON: bronze, 1900. Borgue

PROF. JOHN YOUNG: bronze, R.S.A. 1905. Glasgow, Queen Margaret College

OTHER WORK

MEDAL REPRESENTING ART AND PHOTOGRAPHY: bronze, 1904. London, Royal
 Photographic Society

SHIREFFS, WILLIAM fl 1881 - 1900

In 1881 William Shireffs executed a small freestone statue of Gurth for the Scott Monument, Edinburgh. Ten years later he cast in bronze the three relief panels of Liberality, Literature and Perseverance modelled by John Rhind for the base of the Edinburgh statue of William Chambers. In 1898 he was responsible for executing the programme of decorative sculpture on Glasgow Art Gallery, Kelvingrove. The work is in red sandstone and includes groups of putti, reliefs, swags and shields.

Shireffs worked from a studio at 207 West Campbell Street Glasgow.

He exhibited at the R.S.A. in 1896 and at the R.G.I.F.A. in 1897 and 1900.

REFERENCES

MS. E.T.C. minute book 1879 - 1887, 1881 7 June pp 298 - 299

LIT. Builder 1881 vol. XLI, p 90: R.S.A. Catalogue 1896:
R.G.I.F.A. Catalogues 1897-1900: Scotsman 1891 6 March p 7

SIMSON, DAVID 1803 - 1874

David Simson was a landscape painter and modeller who was born in Dundee in 1803. From 1831 he worked at Edinburgh where he had a

studio at first in North Hanover Street and after 1833 at 78 Queen Street. An undated plaster bust by David Simson of his brother William Simson R.S.A. who was a notable landscape painter is in the Scottish National Portrait Gallery.

Simson died at Edinburgh on 27 March 1874.

He exhibited at the R.S.A. in 1831, 1832 and 1834.

REFERENCES

LIT.: Bénézit vol.IX, p 621: R.S.A. Catalogues 1831, 1832, 1834

SLATER, PETER 1809 - c 1870

Born at Edinburgh in 1809 Peter Slater was the son of John Slater, a marble and stone cutter who lived in Picardy Place, Edinburgh. Some time between 1823 and 1828 he entered the Edinburgh studio of Samuel Joseph as a carver and assistant. When Joseph moved to London in 1829 Slater accompanied him and worked and studied in London for four years. On 26 April 1831 he was admitted to the R.A. Schools on the recommendation of W. Collins.

In 1833 Slater returned to Edinburgh where he worked from a number of addresses including 12 Union Street, 50 George Street, 27 Elder Street and 12 Elder Street. In 1858 and 1859 he lived at 52 Broughton Street and the following year he moved again to London.

He can almost certainly be identified with Robert Slater whom Samuel Joseph referred to as an ex-pupil in a letter written to William Lizars in 1833. (N.L.S. MS. 1831 f17)

According to Colston, the statue of George Heriot on the Scott Monument, Edinburgh was begun by Peter Slater and completed by a relative of the same name. The statement would appear to be incorrect; the only other member of the Slater family who worked in the profession was Peter's father John who is not recorded in the Edinburgh Post Office Directories after 1816.

Slater exhibited at the R.S.A. from 1833 to 1865 and at the R.A. from 1846 - 1870.

REFERENCES

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R.A. Library, 'Register of Students at the R.A. Schools'

R.S.A. Library, Annotated Reports 1860 p 165, 1863

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Builder 1851 p 561, 1853 p 586: Colston pp 96-97,99: Edinburgh
Evening Courant 1853 20 Sept. p 2: E.C.P.L. Edinburgh Room, press
 cuttings YNA 9355: Grant pp 220-221: Graves vol. VII, pp 153-154:
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 1833-1865: Scotsman 1844 6 April p 2; 1846 14 Feb. p 2; 1847 24 April
 p 3; 1848 29 April p 3; 1849 27 Jan. p 2, 17 Feb. p 2; 1851 15 Feb. p 2,
 19 April p 2, 27 Sept. p 2; 1852 25 Aug., p 3; 1853 7 Sept. p 3; 1854
 14 Jan. p 3; 1855 28 March p 3; 1856 27 Sept. p 2; 1857 28 March p 2,
 7 Nov. p 2; 1859 19 March p 2; 1860 30 Jan. p 2; 1861 15 March p 2:
Thieme-Becker vol.XXXI, p 129

WORK

STATUESPORTRAITURE

GEORGE HERIOT: freestone, 1844. Edinburgh, Scott Monument, south west buttress.

JAMES WATT: freestone, 1854. Edinburgh, Chambers St.; copy after Chantrey; seated

NARRATIVE WORK

ELLEN DCUGLAS: freestone, 1844. Edinburgh, Scott Monument, south side 1st gallery

BUSTSPORTRAITURE

REV. DR. BENNIE: marble, 1847. Edinburgh, Greyfriars Church

DR. JOSHUA DAVIDSON: plaster, 1847. Edinburgh, R.C.P.E.

PROF. GEORGE DUNBAR: marble, 1851. Edinburgh University

PROF. ANDREW DUNCAN: marble, 1846. Edinburgh University

SIR JAMES FORREST: marble, 1845. Edinburgh, New College

SIR JOHN GLADSTONE 1ST BT.: plaster, 1847. Fasque

LORD JEFFREY: marble, 1853. Glasgow, Faculty of Procurators

PRINCIPAL JOHN LEE: marble, R.S.A. 1844. Edinburgh University

J. RAMSAY MCCULLOCH: marble, 1855. Edinburgh, Scotsman Office

PROF. MACVEY NAPIER: marble, 1848. Edinburgh University

PROF. JAMES PILLANS: marble, 1852. Edinburgh University

UNKNOWN MAN: marble, 1848. Fasque

UNKNOWN MAN: marble, 1849. Fasque

RELIEF SCULPTURE

ROSS CARSON: marble, 1850. Edinburgh, St. Giles Cathedral; allegorical female figure.

SMITH, D. fl 1827 - 1832

D. Smith signs several carved memorials in the Dundee graveyard, the Houff. Among the more important are those to Alexander Miller, 1827, Charlotte Croom 1830 and the family gravestone commissioned by John Brown in 1832.

SMITH, JOHN fl 1817 - 1824

Virtually nothing is known about the career of John Smith of Darnick who worked in the Borders in the early nineteenth century. He executed most of the carving on Sir Walter Scott's house, Abbotsford and also at Abbotsford is a representation in freestone of Scott's deerhound Laida which Smith sculpted in 1824. The only other known work by Smith is a poorly designed and crudely carved red sandstone statue of William Wallace erected near Dryburgh Abbey in 1817. The work was commissioned by the eccentric ~~eleventh~~ Earl of Buchan and is reputed to have been the first monument to Wallace erected in Scotland

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LIT. Edinburgh Evening News 1966 19 Sept. p 4, 28 Sept. p4:
Gentleman's Magazine 1817, Part I, p 621: Gunnis p 358: Scotsman
 1817 10 May, no.16, p 127

SMITH, P.B. fl 1860

P.B. Smith of Dean Park, Edinburgh carved the stone work on the monument to David Scott erected in 1860 in the Dean Cemetery, Edinburgh. The memorial was designed by the painter W.B. Scott and incorporated a bronze portrait medallion by Alexander Munro. In the same year Smith followed the design of the architect David Bryce when carving

the mausoleum for the family of John Gordon of Cluny erected in the west Church Burying Ground.

REFERENCES

LIT. Scotsman 1860 14 April p 2, 7 July p 2

STANTON, GEORGE CLARK R.S.A. 1832 - 1894

G. Clark Stanton was born in 1832 at Birmingham where he was educated at King Edward's Grammar School and attended the School of Art. He began his career as a designer and modeller with Elkington and Mason, a firm of silversmiths in Birmingham by whom he was sent on a study tour to Florence in the early 1850s. In Florence he met Mr. and Mrs. Gamgee and their family of Edinburgh and on Stanton's return to Britain in 1855 he settled at Edinburgh. He lived at 21 Dublin Street until 1858 when he moved to 4 Scotland Street.

From 1857 Stanton exhibited his work at the R.S.A. Most of his early exhibits were sketches or models for silverwork or portrait medallions but there was a greater *range* to his work after 1860. In that year he received a commission to carve a portrait bust of Garibaldi which took him once again to Italy. He had returned to Edinburgh by the end of 1860 and established a studio at 80 George Street and the following year he married one of the daughters of Mr. and Mrs. Gamgee. In 1863 he moved to 1 Ramsay Lane where he

lived for the rest of his life.

Stanton was a strong supporter of the R.S.A. exhibitions; besides showing a variety of sculpture that included works illustrative of literary subjects, imaginative studies and portraiture, throughout his career he continued to exhibit designs and models for silverware. During the 1860s he did a good deal of work for Messers Nelson, Nimmo and Ballantyne .

Towards the end of his life Stanton devoted more of his time to painting both in oils and water colours. Moreover he was frequently employed as a book illustrator. In 1881 he was appointed Curator of the Life School of the R.S.A., a post which he relinquished only shortly before his death on 8 January 1894. He was survived by his wife and a grown up family.

He was elected A.R.S.A. in 1862 and R.S.A. in 1883. He exhibited at Dundee in 1883 and 1889; at the R.G.I.F.A. in 1861 and 1862 and at the R.S.A. from 1857 to 1894. His work was represented in the R.S.A. centenary exhibition of 1926.

There is a photograph of Stanton in the library of the R.S.A.

REFERENCES

The principal source for Stanton's career is the obituary notice in the Scotsman 9 Jan. 1894, p 5.

MS. E.T.C. minute book 1879-1887, 1881 7 June pp 798-799
N.L.S. MS. 7179 no. 62
S.R.O. GD 224 666/1-3

LIT. Architect 1876 12 Aug. pp 89-90: Art Journal 1874 p 47:
Bénézit vol. IX, p 780: Builder 1885 vol. XLI, p 492: Colston
 pp 102-103: E.C.P.L. Edinburgh Room, press cuttings YDA 1816; YDA
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McKay p 371-374 R.S.A. Catalogues 1857-1894, 1926: R.S.A. Report
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 19 March p 2; 1860 14 March p 2, 29 Sept. p 2, 3 Nov. p 2, 7 Nov. p 2;
 1861 8 March p 2; 1869 24 April p 7; 1871 7 March p 5; 1877 19 March
 p 6; 1885 28 Oct. p 7; 1888 8 Feb. p 7, 17 Feb. p 5, 8 March p 4;
 1891 30 Jan. p 5: Thieme-Becker vol. XXXI, pp 470-471

WORK

STATUES

NARRATIVE WORKS

FRIAR TUCK: freestone, 1871. Edinburgh, Scott Monument, south east
 buttress

PERCY SHAFTON: freestone, 1881. Edinburgh, Scott Monument

REBECCA: freestone, 1871. Edinburgh, Scott Monument, south east
 buttress

SALADIN: freestone, 1871. Edinburgh, Scott Monument, south east
 buttress

SCIENCE AND THE SERVICES: bronze, completed 1876. Edinburgh, Charlotte
 Square Gardens; corner group on the National Memorial to the
 Prince Consort; to a design by John Steell; see also W. Brodie,
 A.H. Ritchie, D.W. Stevenson

BUSTS

PORTRAITURE

REV. ARCHIBALD CAMPBELL: marble, 1872. Kilwinning Parish Church

PROF. WILLIAM DICK: marble, 1857. Edinburgh, Royal (Dick) School of
 Veterinary Studies

ERSKINE NICOL: plaster, n.d. Edinburgh, S.N.P.G.

RELIEF SCULPTURE

PORTRAITURE

REV. FRANCIS GILLIES: bronze, 1864. Edinburgh, Dean Cemetery;
 medallion

NARRATIVE WORKS

5TH DUKE OF BUCCLEUCH MONUMENT: 6 panels on the base representing
 scenes from the Buccleuch family history; bronze, 1887-1888;
 statue by Joseph Boehm, monument designed by Sir Robert Rowand
 Anderson. Edinburgh, High St.; see also T.S. Burnett, W.B. Rhind,
 D.W. Stevenson and W.G. Stevenson

EURYDICE: plaster, n.d. Dundee Art Gallery

OTHER WORK

STAG: silver, presented 1888. Blair Castle; and 4 reliefs in silver
 on the base

STEEL, JAMES fl 1858 - 1880

A small marble allegorical relief erected in memory of Barry John Houston in the Dean Cemetery, Edinburgh in 1858 is signed by J. Steel. He can most probably be identified with the Glasgow sculptor James Steel in whose studio Pittendrigh MacGillivray worked in 1875 and for whom he carved the decorative sculpture on the Scotia Theatre, later the Metropole, in Glasgow.

REFERENCE

LIT. Scotsman 1938 30 April p 17

STEELL, JOHN SNR. fl 1800 - 1829

Very little is known about the carver and gilder John Steell who was the father of Sir John Steell. He was living at Aberdeen in 1804, moved to Edinburgh in 1807 and established a business at 2 Low Terrace and lived on the Calton Hill. In 1822 he was working from South St. David's Street and in 1823 established a studio at 6 Hanover Street. The following year his son John joined the firm and the partnership lasted until 1829.

Steell had received his tuition at the Trustees School of Design where he was awarded the highest prize for wood carving. His only

known work is the wood carving of flames and foliage at Duns Castle. During the 1820s Steell was a teacher at the Edinburgh School of Arts, the college for working men, founded by Leonard Horner in 1821.

REFERENCE

MS. N.L.S. MS. FBm55, vol. 4

STEELL, SIR JOHN ROBERT R.S.A. 1804 - 1891

Born in Aberdeen in 1804 John Steell was the eldest son of John Steell, a carver and gilder and Margaret Gourlay who had previously lived in Dundee. When Steell was one year old the family moved to Edinburgh where after receiving a basic education he was apprenticed as a wood carver to his father and was placed as a pupil under John Graham at the Trustees School of Design. In 1824 on the expiry of his apprenticeship Steell went into business with his father at 6 Hanover Street. On 30 November 1826 he married Elizabeth the daughter of an Edinburgh merchant, John Graham. The following year he received his first important independent commission for a colossal statue in wood for the facade of ^{the} office of the North British and Mercantile Insurance Company in Edinburgh. The work was erected in 1829 and the same year Steell travelled to Rome where he studied for several months before returning to Edinburgh and establishing his own practice as a sculptor. In 1829 he worked from 23 Dundas Street but during the

next twelve years he changed address several times. From 1830-1832 his studio was at 40 Northumberland Street and in 1833 he moved to 22 Pitt Street. He worked from Pitt Street until 1836, from 1 Rutland Street in 1837, and 11 Darnaway Street from 1838 to 1841. In 1842 he moved into 1 Randolph Place which remained his studio until 1888.

In 1830, soon after his return from Rome, Steell began work on a statue of Alexander and Eucephalus which brought him into public notice and for which in 1833 he received a special prize of £50 from the Board of Manufactures, the governing body of the Trustees School of Design. In addition he was granted the use of a room at the Royal Institution for a six weeks public exhibition of the work. Later in 1833 it was also shown in London, where it was highly praised, in particular by Sir Francis Chantrey who urged Steell to move to London and offered to help him do so. Steell declined the invitation preferring to stay in Edinburgh and devote himself to the improvement of art in Scotland.

Among the more important of his early patrons were Thomas Thomson, Lord Meadowbank and the fifth Duke of Buccleuch; and Steell's rapid rise to success may be attributed at least in part to their influence. In 1838 he became the first sculptor resident in Scotland to obtain Royal patronage receiving at Windsor Castle several sittings from Queen Victoria for both a portrait bust and a statue on the Royal Institution (now the R.S.A. building). In the same year he became the first native artist to receive a public commission for a marble statue, that of Sir Walter Scott although his statue of Professor Blaikie for Aberdeen was the one completed. In 1839 he executed the first pediment group carved in Scotland. This was his representation of the Wise and Foolish Virgins for the Standard Life Assurance Company.

office in Edinburgh. Moreover between 1848 and 1852 Steell introduced artistic bronze casting to Scotland when he erected at his own expense a foundry in Grove Street, Edinburgh. In the first instance the foundry was built to cast the Edinburgh statue of the Duke of Wellington but it was later used to cast all of Steell's bronzes and was also available for the casting of work by other artists.

Steell was the most successful nineteenth century Scottish Sculptor and received at least twenty-eight commissions for large scale monuments. In 1884 a bronze version of his Alexander and Bucephalus was erected as a public testimony to him. The work had previously been reproduced in several small scale bronze statuettes in 1833. Indeed many of his major works such as the statues of Sir Walter Scott, the Duke of Wellington and Professor Wilson (Christopher North) were produced in reduced versions both in bronze and parian marble. In 1850 the Association for the Promotion of the Fine Arts in Scotland, of which Steell had been a founding member in 1834, bought the copyright of his statuette of Scott and in the following fifteen years distributed two hundred copies of it; fifty of these were offered as prizes by the Association in 1865. The following year it distributed among subscribers fifty copies of the Professor Wilson statuette and another fifty in 1867.

Because of ill health Steell lived in complete retirement from early in 1887 and on 27 September of that year he was granted a civil list pension of £100 per annum. In March 1888 he relinquished his studio in Randolph Place and on 13 March a public sale of all his models and working equipment was held. He died on 15 September 1891 at his home at 24 Greenhill Gardens, Edinburgh and was buried in the

Old Calton Burying Ground. He was predeceased in 1885 by his wife Elizabeth. He had three children, a daughter Jane and two sons one of whom was named William. At the time of Steell's death one of his sons was a physician at Manchester, William was practising as an architect in Edinburgh and Jane also lived in Edinburgh. Steell's younger brother Gourlay and his nephew David George were both eminent Scottish painters.

Steell was created an Associate of the Royal Institution for the Encouragement of the Fine Arts in Scotland in the 1820s and, as did other artists who had been so honoured, he was created R.S.A. on the amalgamation of the Institution and the Scottish Academy in 1829. In 1838 the honorary position of Sculptor in Ordinary to Her Majesty for Scotland was created for Steell and he was knighted for his services to Scottish art on 17 August 1876 after the unveiling of his largest project, the Scottish National Memorial to the Prince Consort.

He exhibited at the R.I.E.F.A.S. from 1828 to 1830 and at the R.S.A. between 1827 and 1880 and his work was shown there also in 1889, 1916 and 1926. He exhibited at the R.A. in 1837, 1839, 1846, 1849, 1852 and 1876; at the R.G.I.F.A. in 1864 and 1865 and at Kirkcaldy in 1876.

Portraits of Steell are reproduced in the Illustrated London News 26 Sept. 1881, p 402 and in the New Monthly Magazine 1880, vol. 117, facing p 21. There is a calotype of Steell in the R.S.A. Library which is reproduced in C. Ford, ed., The Hill/Adamson Collection (London; Cape, 1974) p 141.

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Four volumes of press cuttings on the sculptor's life and work, N.L.S. MS. FBm 55, are the principal sources for Steell's career. The obituary notice in the Scotsman 16 Sept. 1891, p 7 contains a resume of his life as does the entry in the D.N.B. vol. XVIII, pp 1027-1028.

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WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

- PRINCE ALBERT, THE PRINCE CONSORT: bronze, completed 1876. Edinburgh, Charlotte Square Gardens. The National Memorial, designed by Steell who executed the equestrian statue of Albert and 4 reliefs on the base representing the Prince's Marriage, the Inauguration of the Great Exhibition, the Prince giving out orders of Merit and a family scene of Prince Albert, Queen Victoria and their children. See also, W. Brodie, A. H. Ritchie, C. Stanton, D.W. Stevenson
- SIR DAVID BAXTER: marble, 1863. Dundee Art Gallery
- PROF. JAMES BLAIKIE: marble, 1844. Aberdeen City Chambers
- LORD JUSTICE GENERAL BOYLE: bronze, 1865. Irvine
- LORD JUSTICE GENERAL BOYLE: marble, 1860. Edinburgh, Faculty of Advocates
- ONESIPHEROUS TYNDAL BRUCE: bronze, 1865. Falkland Palace
- ROBERT BURNS: bronze, 1874. America, New York, Central Park, seated
- ROBERT BURNS: bronze, 1880. Dundee, Albert Square; seated; replica of New York statue
- ROBERT BURNS: bronze, 1883. New Zealand, Dunedin; seated, replica of New York Statue
- ROBERT BURNS: bronze, 1884. London, Victoria Embankment; seated replica of New York statue
- DR. CHALMERS: bronze, completed 1878. Edinburgh, George St.
- (MARQUIS OF DALHOUSIE: marble, 1863. India Calcutta:- Gunnis p 370)
- LORD de SAUMAREZ: marble, 1854. Greenwich, National Maritime Museum
- (ELIZABETH MARY, COUNTESS OF ELGIN: marble, 1849. Jamaica; Spanish Town Cathedral; seated:- Gunnis p 371)
- LORD JEFFREY: marble, 1855. Edinburgh, Faculty of Advocates; seated
- GEORGE KINLOCH M.P.: bronze, 1872. Dundee, Albert Square
- 2ND VISCOUNT MELVILLE: bronze, 1857. Dundee, Melville St.
- ALLAN RAMSAY: marble, 1865. Edinburgh, Princes St. Gardens; and 4 portrait heads in relief on the base north side Lord Murray; east side Lady Campbell, Ramsay's granddaughter; south side General Ramsay, a grandson; west side Mrs. Ramsay, wife of Allan Ramsay the painter
- SIR WALTER SCOTT: marble, 1846. Edinburgh, Princes St. Gardens, Scott Monument; seated under Gothic canopy on which are 64 statues representing figures from Scottish history and Scott's writings. See also W. Brodie, T.S. Burnett, Buchanan, A. Currie, J. Gibson, A. Hill, J. Hutchison, G. Lawson, C. McBride, J. Rhind, W.B. Rhind, A.H. Ritchie, James Ritchie, W. Shireffs, P. Slater, C. Stanton, D.W. Stevenson, W.G. Stevenson, K. Fraser Tytler, W. Walker, G. Webster
- SIR WALTER SCOTT: bronze, 1870. America, New York, Central Park; seated; replica of Edinburgh statue
- EARL OF SHREWSBURY: marble, 1872. Staffordshire, Church of Ingestre; recumbent
- DUKE OF WELLINGTON: bronze, 1852. Edinburgh, Princes St.; equestrian
- (RT. HON. JAMES WILSON: marble, 1865. India, Calcutta:- Gunnis p 370)
- PROF. JOHN WILSON (CHRISTOPHER NORTH): bronze, 1865. Edinburgh, Princes St. Gardens

NARRATIVE WORKS

- ALEXANDER AND BUCEPHALUS: bronze, modelled 1832, cast in bronze 1883.
Edinburgh, High St., City Chambers Courtyard; dismounted equestrian;
erected as a public testimonial to Sir John Steell
- HORSE: freestone, 1831. Edinburgh, on the roof of the Royal (Dick)
School of Veterinary Studies, reclining
- ST. ANDREW: plaster, 1827. Dalkeith Masonic Lodge; version of the
oak statue erected on the facade of the office of the North British
and Mercantile Insurance Corporation, Edinburgh in 1829; demolished

BUSTSPORTRAITURE

- DR. JOHN ABERCROMBIE: marble, 1846. Edinburgh, R.C.P.E.
- DR. JOHN ABERCROMBIE: marble, 1846. Edinburgh, R.C.S.E.
- DR. JAMES BEGBIE: marble, 1871. Edinburgh, R.C.P.E.
- DR. JAMES WARBURTON BEGBIE: marble, 1877. Edinburgh, R.C.P.E.
- GEORGE HUNTER BLAIR. marble, 1858. Blairquhan
- DUCHESS OF BUCCLEUCH: marble, 1845. Eildon Hall
- ROBERT BURNS: marble, 1885. London, Westminster Abbey
- LORD JOHN CAMPBELL: marble, 1843. Edinburgh, S.N.P.G.
- GOERGE CHALMERS: marble, R.S.A. 1838. Edinburgh, Chalmers Hospital
- REV. DR. THOMAS CHALMERS: marble, 1846. Dalmeny House
- REV. DR. THOMAS CHALMERS: marble, 1875. Edinburgh University
- REV. DR. THOMAS CHALMERS: marble, 1877. Edinburgh, New College
- REV. DR. THOMAS CHALMERS: marble, 1883. Edinburgh, S.N.P.G.
- LORD COCKBURN: marble, R.S.A. 1857. Edinburgh, Faculty of Advocates
- LORD COLONSAY: plaster, 1886. Edinburgh, S.N.P.G.
- REV. JOHN COOK: marble, 1875. Edinburgh, Highland Tolbooth Church
- ALEXANDER COWAN: marble, 1854. Beattock, Lockhouse Farm
- JAMES, MARQUIS OF DALHOUSIE: marble, 1861. The Lennel
- THOMAS DE QUINCEY: marble, 1875. Edinburgh, S.N.P.G.
- PRINCE ALBERT EDWARD, DUKE OF EDINBURGH: marble, 1862. Edinburgh,
Royal High School
- PRINCE ALBERT EDWARD, DUKE OF EDINBURGH: marble, 1865. Edinburgh
University
- EDWARD VII. plaster, n.d. Edinburgh, S.N.P.G.
- SIR JAMES FERGUSSON, 4TH BT.: marble, 1842. Kilkerran
- PROF. EDWARD FORBES: marble, n.d. Edinburgh University
- LORD FULLERTON: marble, 1852. Edinburgh, Faculty of Advocates
- REV. ROBERT GORDON: marble, 1855. Edinburgh, Free Church College
- EARL GREY: marble, 1838. Edinburgh, New Council Chamber
- REV. THOMAS GUTHRIE: bronze, modelled in 1856, cast in bronze 1873.
Edinburgh; S.N.P.G.
- PROF. THOMAS C. HOPE: marble, 1844. Edinburgh University
- REV. DR. INGLIS: marble, 1837. Edinburgh, Highland Tolbooth Church
- PROF. ROBERT JAMESON: marble, 1845. Edinburgh University
- LORD JEFFREY: marble, 1852. Edinburgh, Faculty of Advocates
- PROF. JOHN LESLIE: marble, n.d. Edinburgh University; after S. Joseph q.v.
- REV. JAMES MACFARLANE: marble, 1866. Edinburgh, Highland Tolbooth Church
- LORD MACKENZIE: marble, 1855. Edinburgh, Faculty of Advocates
- LORD PRESIDENT MCNEILL: marble, 1856. Edinburgh, Faculty of Advocates
- SIR JOHN MCNEILL: marble, 1859. Edinburgh, S.N.P.G.
- SIR JOHN MCNEILL: marble, n.d. Edinburgh, 21 George St., Scottish
Development Department

PROF. JAMES MILLER: marble, 1861. Edinburgh University
 REV. WILLIAM KUIR: marble, 1837. Edinburgh, St. Stephen's Church
 FLORENCE NIGHTINGALE: bronze, 1862. London, N.P.G.
 FLORENCE NIGHTINGALE: marble, 1859. London, Royal United Service Institution
 (FLORENCE NIGHTINGALE: marble, 1862. Derby Art Gallery. Gunnis p 371)
 LORD JUSTICE CLERK PATTON: marble, 1862. Edinburgh, Faculty of Advocates
 SIR ROBERT PEEL: plaster, n.d. Edinburgh, S.N.P.G.
 REV. EDWARD RAMSAY: plaster, n.d. Edinburgh, S.N.P.G.
 DEAN RAMSAY: marble, 1876. Edinburgh, St. John's Episcopal Church
 GEORGE ROSS: marble, 1864. Edinburgh, Faculty of Advocates
 GEORGE ROSS: marble, n.d. Edinburgh, Royal High School
 DAVID SCOTT: marble, R.S.A. 1831. Edinburgh, R.S.A.
 SIR WALTER SCOTT: marble, 1849. Perth Art Gallery; and relief on base
 ELIZABETH STEELL: marble, 1846. Dundee University; as a young girl; sculptor's wife
 JEANIE STEELL: marble, 1866. Dundee University; as a young girl; probably a portrait of the sculptor's daughter Jane
 LADY STUART OF ALLANBANK: marble, R.S.A. 1838. Edinburgh, N.G.S.
 PROF. JOHN THOMSON: marble, n.d. Edinburgh University
 THOMAS THOMSON: marble, 1844. Edinburgh, Faculty of Advocates
 WILLIAM THOMAS THOMSON: marble, 1865. Edinburgh, Standard Life Assurance Company
 QUEEN VICTORIA: plaster, 1838. Edinburgh, S.N.P.G.
 (DUKE OF WELLINGTON: marble, 1843. Cirencester Park:- Gunnis p 371)
 DUKE OF WELLINGTON: marble, 1845. Eton School
 DUKE OF WELLINGTON: marble, 1845. London, Aspley House
 DUKE OF WELLINGTON: marble, 1854. Edinburgh, Royal Scottish Museum
 DUKE OF WELLINGTON: marble, 1845. Edinburgh, S.N.P.G.
 RT. HON. SIR JAMES WILSON: marble, 1859. Edinburgh, S.N.P.G.
 UNKNOWN MAN: marble, 1847. Edinburgh Sheriff Courthouse
 UNKNOWN MAN: marble, 1852. Edinburgh, Signet Library
 UNKNOWN MAN: marble, 1852. Dalmeny House
 (UNKNOWN MAN: marble. Wilton House:- B. of E. Wiltshire p 583)
 UNKNOWN YOUNG WOMAN: marble, 1838. Braemar, Invercauld

STATUETTES

ALEXANDER AND BUCEPHALUS: bronze, 1833. Three copies known; Dalmeny House, Eildon Hall, The Lennel
 LORD JUSTICE GENERAL BOYLE: plaster, n.d. Edinburgh, S.N.P.G.; purchased at the sale of the contents of Steell's studio in 1888
 SIR JAMES DALHOUSIE: plaster, n.d. Edinburgh, S.N.P.G.
 SIR WALTER SCOTT: Two copies in bronze; Edinburgh, Huntly House Museum, Scott Monument Museum. Two copies in parian marble; Abbotsford House, Lady Stairs House, Edinburgh
 PROF. JOHN WILSON (CHRISTOPHER NORTH): bronze, Paisley Art Gallery; parian marble, Edinburgh, Fine Art Society

ARCHITECTURAL SCULPTURE

(BANK OF SCOTLAND: facade, pedimental group representing the History of Commerce, freestone, 1867. Canada, Montreal:- Gunnis p 370)
 CUSTOMS HOUSE: Royal Arms sculpted in the pediment; freestone. Edinburgh, Leith, Commercial St.

- HAMILTON MAUSOLEUM: West Chapel door, copies of 6 panels of Ghiberti's gates in the Baptistery of Florence; David Slaying Goliath, Isaac Blessing Jacob, Moses on the Mount, Joseph and his Brothers in Egypt, carrying the Ark across Jordan; bronze, 1857. Hamilton R.S.A. BUILDING: seated statue of Queen Victoria, against the skyline and 8 sphinxes; to the design of William Playfair: freestone. 1846. Edinburgh, Princes St.
- SCOTTISH WIDOWS BUILDING: allegorical group on facade; freestone 1833. Edinburgh, St. Andrew Square; now at *Stenhouse Conservation Centre*
- STANDARD LIFE ASSURANCE COMPANY: pedimental group representing the Wise and Foolish Virgins; freestone, 1839. Edinburgh, 3 George St.
- (STANDARD LIFE ASSURANCE COMPANY: pedimental group representing the Wise and Foolish Virgins; freestone. Dublin, Upper Sackville St.; replica of the design on the Edinburgh office:- Gunnis p 370)

RELIEF SCULPTURE

PORTRAITURE

- REV. ARCHIBALD TAIT ALISON: marble, 1845. Edinburgh, St. Pauls and St. Georges Church, York Place; medallion and 3 allegorical figures, Faith, Hope and Charity
- VISCOUNT BALGONIE: marble, 1859. Monimail Parish Church; medallion, flags and decorative sculpture
- LORD COCKBURN: bronze, 1861. Edinburgh, Dean Cemetery
- DR. ROBERT GORDON: marble, 1867. Edinburgh, New College
- ROBERT JAMESON: freestone, 1839. Edinburgh, St. Guthberts Churchyard; medallion and 3 allegorical figures
- LORD JEFFREY: marble, 1855. Edinburgh, Dean Cemetery
- 8TH EARL OF LEVEN: marble, 1865. Monimail Parish Church; medallion and decorative carving
- JOHN GIBSON LOCKHART: bronze, 1858. Dryburgh Abbey, graveyard; medallion
- JOHANNIS MCFARLANE: bronze, 1874. Edinburgh, Dean Cemetery
- JAMES MILLER: bronze, died 1864. Edinburgh, Grange Cemetery
- DR. WILLIAM MUIR: marble, 1869. Edinburgh, Dean Cemetery
- ANDREAS AND SOPHIE RUTHERFORD: bronze, 1852. Edinburgh, Dean Cemetery; two heads
- JOHN SMART: bronze, 1847. Edinburgh, Dean Cemetery
- LIEUT. SPROT: marble, 1851. Edinburgh, St. Giles Cathedral
- THOMAS THOMSON: 1852. Edinburgh, Dean Cemetery
- HUGH WILLIAMS: bronze, 1861. Edinburgh, Canongate Churchyard; medallion
- HUGH WILLIAMS: marble, n.d. Edinburgh, N.G.S.; medallion

NARRATIVE WORKS

- CRIMEA WAR MEMORIAL: marble, 1861. Carlisle Cathedral; to the men of the 34th Regiment; allegorical female figure
- CRIMEA WAR MEMORIAL: marble, 1860. Glasgow Cathedral; to the 93rd Highlanders; allegorical female figure
- 6TH DUKE OF ATHOLL: marble, 1868. Old Blair, St. Bride's Church, mourning soldier
- NELSON MONUMENT: bronze, 1885. Edinburgh, Calton Hill; relief of the San Josef
- JANET TENNANT: marble, 1876. Traquair Parish Church; allegorical female figure

- 42ND HIGHLANDERS: marble, 1872. Dunkeld Cathedral; in memory of all the 42nd Highlanders who had died since the formation of the regiment in 1742 to the end of the Indian Mutiny, 1859; representation of a battle scene
- 78TH HIGHLANDERS: marble, 1850. Edinburgh, St. Giles Cathedral; in memory of all who died on the banks of the River Indus in Sind, 1844-1845; allegorical female figure

DRAWINGS

- LORD DE SAUMAREZ: pen, pencil and wash. Edinburgh, N.G.S., Department of Prints and Drawings, D4443
- LORD JEFFREY: pen, pencil and ink. Edinburgh, N.G.S., Department of Prints and Drawings, D4442
- SIR WALTER SCOTT: sepia wash. Edinburgh, N.G.S., Department of Prints and Drawings, D 2699

STEVENS, J. fl 1890 - 1929

J. Stevens was a Stranraer sculptor who worked during the late nineteenth and early twentieth centuries. He is represented by several decorative gravestones in the Stranraer Church of Scotland Cemetery and in 1929 he carved a freestone statue of Robert Burns for the Portpatrick and District Burns Club. The figure now stands in the grounds of the Portpatrick Bowling Club.

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STEVENSON, CHARLES 1821 - 1879

Born at Greenock in 1821, Charles Stevenson worked in the Greenock and Gourock area all his life. He was married to Margaret Graham and they had one child, a son Robert who died aged eleven months in October 1854. Stevenson died on 3 June 1879 and was buried in Greenock Cemetery. His wife predeceased him by nine years.

WORK

BUST

JOHN WILSON. freestone, n.d. Greenock Art Gallery

RELIEF SCULPTURE

JOHN BARR CUMMING: freestone, died 1860; Greenock Cemetery; allegorical figure

WILLIAM MARSHALL: sandstone, died 1854. Greenock Cemetery; allegorical female figure

STEVENSON, DAVID WATSON R.S.A. 1842 - 1904

Born at Ratho, Midlothian on 25 March 1842 David Watson Stevenson was the son of a builder William Stevenson and his wife Margaret Kay. His two sisters Charlotte and Mary were both younger than him as was his brother the sculptor W. Grant Stevenson. He received his early education at the Ratho Parish school and by 1859 was resident in Edinburgh. In 1860 he entered William Brodie's studio as a pupil and began to study at the Trustees School of Design. Some years later he attended the Life School of the R.S.A. and an unsubstantiated

report in the Scotsman (14 March 1888 p 6) states that he also received tuition from John Steell. While a student at the School of Design Stevenson gained the South Kensington National Prize for a statuette reproduction of the Venus de Milo. In 1865 he won the Stuart prize in the R.S.A. Schools for an alto-relievo of the Path of Life.

Stevenson left Brodie's studio in 1868 to establish an independent practice. He moved into the studio at 2 Castle Terrace left vacant after the death of George MacCallum and also took over his commission for the group representing The Labouring Class for the National Memorial to the Prince Consort. This was Stevenson's first major commission; in the following years he gained popularity rapidly and was in particular demand as a portraitist. In 1876 he travelled to Rome; two years later he received a premium of £50 as second prize in the Kilmarnock Burns competition.

After 1880 Stevenson made frequent visits to Paris and took a particular interest in contemporary developments in French sculpture. He was fluent in both the French and Italian languages and for many years he was a member of the committee of the French Protestant Church in Edinburgh.

In 1883 he won third prize of £150 for a sketch of India visiting Britain in the competition for sculpture for Blackfriars Bridge, London. In 1889 he delivered a lecture on The Picturesque in Sculpture at the Edinburgh meeting of the National Association for the Advancement of Art in which he decried the tendency of contemporary sculptors to try to imitate rather than represent nature. Two years later he moved into the Dean Studio at Lynedoch Place where he worked until 1904.

Unmarried Stevenson died after a few years of failing health, at Edinburgh on 18 March 1904. After his death his younger brother W.G. Stevenson moved into his studio at Lyndedoch Place and he was survived also by a sister Mrs. Drew who was an accomplished embroideress.

Stevenson was elected A.R.S.A. in 1877 and R.S.A. in 1886. He was a constant exhibitor at the R.S.A. from 1859 to 1903 and his work was also shown in 1905, 1916 and 1926. He exhibited regularly at the R.G.I.F.A. from 1869 to 1899, at Dundee between 1877 and 1895 at the R.A. from 1868 to 1898, at Aberdeen in 1886, Stirling in 1891 and the P.A.I. in 1901 and 1902.

REFERENCES

The obituary notice in the Scotsman 19 March 1904 is the principal source for Stevenson's life and work.

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E.U.L. MS. Gen 526
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YNA 9355: Edinburgh Evening Courant 1882 23 March p 2: Goodwillie, E., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 65-66, 104-106, 112-114; 146-148: Grant pp 229-230: Graves vol. VII, p 257: I.L.N. 1876 26 Aug. pp 185, 187, 192: P.A.I. Catalogues 1901, 1902: R.A. Catalogues 1868-1898: R.G.I.F.A. Catalogues 1869-1899: R.S.A. Catalogues 1859-1903, 1905, 1916, 1926. R.S.A. Reports 1865 p 14, 1878, 1904 pp 10-12: Scotsman 1861 9 July p 2; 1869 24 April p 7; 1885 28 Oct. p 7; 1888 8 Feb. p 7 14 March p 6; 1889 5 Jan. p 7; 1891 30 Jan. p 5; 1894 5 March p 9; 1895 2 March p 11; 1900 16 March p 6: Spielmann pp 33-34: Stevenson, D.W., 'The Picturesque in Sculpture' Transactions of the National Association for the Advancement of Art; Edinburgh Meeting, 1889 (London; 1890) pp 129-141: Stirling Journal and Advertizer 1900 24 Aug.: Thieme-Becker vol. XXXII, p 29: Who was Who 1897-1915 (5th ed.; London; Black, 1967) p 676

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

JOHN, DUKE OF ARGYLL AND GREENWICH: freestone, c 1900. Edinburgh, S.N.P.G. north facade, west part
(H.W.F. BOLCKOW: bronze, R.S.A. 1882. Middlesborough:- R.S.A. Catalogue 1882)

ROBERT BURNS: bronze, 1898. Edinburgh, Leith, Bernard St.; and 4 reliefs on base representing scenes from Burns' poetry
(ROBERT BURNS: bronze, 1902. Canada, Toronto; and 4 reliefs on base; replica of Edinburgh statue:- Goodwillie p 112)

ADMIRAL LORD DUNCAN OF CAMPERDOWN: freestone, c 1900. Edinburgh S.N.P.G. facade, north west tower

JAMES HUTTON: freestone, c 1900. Edinburgh, S.N.P.G. facade, north east tower

JAMES I: freestone, c 1900. Edinburgh, S.N.P.G. north facade, east part

JAMES VI: freestone, 1871. Edinburgh, Scott Monument, south west buttress

JAMES VI: freestone, c 1900. Edinburgh, S.N.P.G. north facade, east part

QUEEN MARY: freestone, 1871. Edinburgh, Scott Monument, south east buttress

MONTROSE: freestone 1881. Edinburgh Scott Monument

JOHN NAPIER OF MERCHISTON: freestone, R.S.A. 1898. Edinburgh, S.N.P.G. facade, north east tower

CAPT. JAMES PLATT: bronze, 1877. Oldham; and 4 statuettes on base representing Science, Art, Engineering and Manufacture

ROBERT LOUIS STEVENSON: bronzed plaster, purchased 1901. Glasgow Art Gallery

ROBERT TANNAHILL: bronze, 1883. Paisley, Abbey Close; and one relief on base

(WILLIAM WALLACE: bronze, America, Baltimore:- Scotsman 19 March 1904, p 8)

NARRATIVE WORKS

- ART AND LEARNING: bronze, completed 1876. Edinburgh, Charlotte Square Gardens; corner group on The National Memorial to the Prince Consort; to the design of John Steell q.v. See also, W. Brodie, A.H. Ritchie, C. Stanton, and infra. The Labouring Class
- HALBERT GLENDINNING: freestone, 1871. Edinburgh, Scott Monument, south west buttress
- HIGHLAND MARY: bronze, 1896. Dunoon
- HYGEIA: marble, 1888. Edinburgh, The Waters of Leith, St. Bernard's Well
- PETER PEEBLES: freestone, 1881. Edinburgh, Scott Monument
- THE LABOURING CLASS: bronze, completed 1876. Edinburgh, Charlotte Square Gardens; corner group on The National Memorial to the Prince Consort; to the design of John Steell q.v., small scale model by George MacCallum q.v. See also W. Brodie, A.H. Ritchie, C. Stanton and supra Art and Learning

BUSTSPORTRAITURE

- SIR WILLIAM ARROL: plaster, n.d. Edinburgh, S.N.P.G.
- ROBERT BROWN D.C.L.: bronze, R.S.A. 1895. Montrose Public Library
- ROBERT THE BRUCE: marble, 1888. Stirling, Wallace National Monument
- GOERGE BUCHANAN: marble, 1886. Stirling, Wallace National Monument
- ROBERT BURNS: marble, 1886. Stirling, Wallace National Monument
- WILLIAM BURNS: marble, 1900. Stirling, Wallace National Monument
- REV. THOMAS CHALMERS: marble, 1889. Stirling, Wallace National Monument
- JAMES DRUMMOND: terracotta, R.S.A. 1876. Edinburgh, R.S.A.
- SIR JOHN FOWLER: plaster, R.S.A. 1889. Edinburgh, S.N.P.G.
- WILLIAM GLADSTONE: marble, 1898. Stirling, Wallace National Monument
- PROF. JOHN GOODSIR: marble, n.d. Edinburgh University
- JAMES GORDON: plaster, died 1902. Edinburgh, Royal Society
- JOHN KNOX: marble, 1886. Stirling, Wallace National Monument
- DAVID LAING: plaster, 1880. Edinburgh, S.N.P.G.
- SIR THOMAS LAUDER: plaster, n.d. Edinburgh, S.N.P.G.
- JOHN HOPE, 1ST MARQUIS OF LINLITHGOW: plaster, n.d. Edinburgh, S.N.P.G.
- H. MCGUNN: plaster, n.d. Edinburgh, S.N.P.G.
- DUNCAN MCLAREN: marble, 1891. Edinburgh, New Council Chamber
- JOHN MCMILLAN: marble, 1901. Edinburgh, Merchant Co.
- DANIEL MEARNES: marble, 1894. Aberdeen Art Gallery
- HUGH MILLER: marble, presented 1888. Stirling, Wallace National Monument
- WILLIAM MURDOCH: marble, 1892. Stirling, Wallace National Monument
- ALLAN RAMSAY: marble, 1900. Stirling, Wallace National Monument
- CHARLES ROGERS: marble, 1900. Stirling, Wallace National Monument
- SIR WALTER SCOTT: marble, 1887. Stirling, Wallace National Monument
- ADAM SMITH: marble, 1889. Stirling, Wallace National Monument
- SIR JOHN STEELL: plaster, 1887. Edinburgh, S.N.P.G.
- ROBERT LOUIS STEVENSON: marble, 1894-1895. Edinburgh, S.N.P.G.
- ROBERT LOUIS STEVENSON: bronze. Edinburgh, Lady Stairs House; miniature
- WILLIAM SYMINGTON: marble, 1890. Edinburgh, Royal Scottish Museum
- ROBERT TANNAHILL: marble, 1889. Stirling, Wallace National Monument
- WILLIAM THOMAS THOMSON: marble, 1901. Edinburgh, Faculty of Actuaries
- JAMES WATT: marble, 1888. Stirling, Wallace National Monument
- UNKNOWN MAN: marble, 1878. Edinburgh, Office of Russel and Aitken
W.S., 25 Melville St.
- UNKNOWN YOUNG GIRL: marble, 1875. Glasgow Art Gallery

NARRATIVE WORK

A SCOTTISH PEASANT GIRL: marble, 1879. Edinburgh, R.S.A.

STATUETTES

ROBERT BURNS: plaster, 1878. Kilmarnock, Kay Park Museum; competition model

HIGHLAND MARY: plaster, n.d. Edinburgh, Lady Stair's House, replica of Dunoon statue

JOHN NAPIER: plaster, 1898. Known in two versions one at St. Andrew's University the other at the Faculty of Actuaries, Edinburgh

ROBERT LOUIS STEVENSON: bronzed plaster, n.d. Edinburgh, Morton Hall

ROBERT TANNAHILL: plaster, 1882. Paisley Art Gallery; model for Paisley statue

ARCHITECTURAL SCULPTURE

WALLACE MONUMENT: facade, statue of William Wallace; bronze 1887; replica of statue at Baltimore; Stirling, Abbey Craig

101-103 George St.: decoration of the facade; freestone, 1883-1885. Edinburgh; Bank of Scotland building

RELIEF SCULPTUREPORTRAITURE

JOHN ANDERSON: bronze, died 1900. Edinburgh, Dean Cemetery

THOMAS BONNAR: bronze, 1899. Edinburgh, Dean Cemetery; medallion

GOERGE HARRISON: bronze, 1888. Edinburgh, Blackford Hill, medallion

HORATIO MCCULLOCH: bronze, died 1873. Edinburgh, Dean Cemetery

WILLIAM MACGILLIVRAY: bronze, 1900. Edinburgh, New Calton Burying Ground; medallion and eagle

DR. ROBERT MOFFAT: bronze, 1885. Moffat

NARRATIVE WORK

5TH DUKE OF BUCCLEUCH MONUMENT: bronze, 1887-1888. Edinburgh, High St. Relief of The Chase that enriches the base of the monument at the highest level, by D.W. Stevenson and W.G. Stevenson. Statue by Joseph Boehm, monument designed by Sir Robert Rowand Anderson. See also T.S. Burnett, W.B. Rhind, C. Stanton and W.G. Stevenson

OTHER WORK

LECTURN: bronze, n.d. Edinburgh, St. Cuthbert's Church

STEVENSON, WILLIAM GRANT R.S.A. 1849 - 1919

W. Grant Stevenson, the younger brother of D.W. Stevenson, was born at Ratho, Midlothian on 9 March 1849 and was educated at the local parish school. After moving to Edinburgh in 1868 he entered

the Trustees School of Design under the direction of C.D. Hodder. In three consecutive years he gained one gold and two silver national medals and was generally considered as one of the outstanding students of his generation. Subsequently he continued his training at the Life School of the R.S.A. and received additional tuition from his brother with whom he shared a studio at 2 Castle Terrace between 1870 and 1878.

In 1869 Stevenson had received the Stuart prize for his alto-relievo of Glaucus and Ione and in 1878 was awarded the Keith prize for the best student at the R.S.A. schools. In the same year he won his first major commission in an open competition for the Kilmarnock Burns statue; D.W. Stevenson was second and third prize was awarded to C. McBride. Although the Stevenson brothers were in competition for this particular commission, on other occasions they worked together on projects. The full extent of their collaboration remains unknown but it most probably continued after Grant left his brother's studio. As an example, in 1883 he exhibited a design for an equestrian statue that had been prepared in collaboration with D.W. Stevenson.

In 1878 Stevenson had left his brother's studio and established an independent practice at the Albert Institute studios (see also Amelia Hill) in Shandwick Place, Edinburgh and took up residence at 8 Osborne Street. Apart from the few months he spent in Paris in 1892 he lived for the rest of his life in Osborne Street. He received his most important commission in 1884 when he won the competition for the Aberdeen Wallace monument from twenty-five other entrants from France, Italy, England and Scotland.

As well as such monumental works as the Aberdeen statue of

Wallace, Stevenson frequently executed very small pieces, often in silver. The bronze twenty four point stag which he presented as his diploma work exemplifies that part of his oeuvre. He was also a competent painter in both oils and water colour and his interest in painting increased after his marriage in 1885 to Jeanie the daughter of John Dickson of Edinburgh. His wife was a keen amateur painter who regularly exhibited her work at the R.S.A. As early as 1872 Stevenson had sent his paintings, many of which were studies of animal life, to the R.S.A. exhibitions and from the 1880s his pictures frequently outnumbered his sculpture exhibits at the R.S.A.

Literature also claimed Stevenson's attention and he published a number of works including Johnnie Paterson Puddin' and The McCrankeys. Moreover his talent as a raconteur was widely appreciated not only in Edinburgh but throughout Scotland. Other forms of recreation included golf and shooting and he was a member of the Freemason's Lodge for whom he executed a series of portrait busts.

When his brother died in 1904, Stevenson moved into his studio, the Dean Studio in Lynedoch Place. He retained his residence at 8 Osborne Street where he died on 6 May 1919. He was survived by his wife who was six years younger than him and who died in 1927.

Stevenson was elected A.R.S.A. in 1885 and R.S.A. in 1896. He regularly exhibited both paintings and sculpture at the R.S.A. from 1868 to 1916 and his work was represented in the 1926 centenary exhibition. He showed sculpture at the R.G.I.F.A. from 1872 to 1900; at the R.A. from 1874 to 1895; at the P.A.I. from 1897 to 1905; at Dundee from 1879 to 1895 and at Stirling in 1891.

A bronze portrait medallion of Stevenson by H.S. Gamley adorns his gravestone in the Grange Cemetery, Edinburgh.

REFERENCES

The principal source for Stevenson's career is the obituary notice in the Scotsman 7 May 1919, p 6.

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WORKSTATUES AND MONUMENTAL GROUPSPORTRAITURE

- ALEXANDER III: freestone, R.S.A. 1899. Edinburgh, S.N.P.G. north facade, east part
- ROBERT BURNS: marble, 1879. Kilmarnock, porch of Kay Park Museum
(ROBERT BURNS: bronze, 1904. America, Denver:- Goodwillie p 119)
(ROBERT BURNS: bronze, 1906. America, Chicago, and 4 reliefs on base:- Goodwillie p 125)
(ROBERT BURNS: bronze, 1906. America, Fredericton, and 3 reliefs on bases:- Goodwillie p 128)
(ROBERT BURNS: bronze, 1909. America, Milwaukee, and 3 reliefs on base:- Goodwillie p 134)
- BISHOP GAVIN DOUGLAS: freestone, c 1900. Edinburgh, S.N.P.G., south east tower
- WILLIAM WALLACE: bronze, 1888. Aberdeen, junction of Unwin Terrace and Rosemount Viaduct

NARRATIVE WORKS

- BOER WAR MEMORIAL: bronze, 1905. Falkirk, Newmarket St.; 2 soldiers, one standing over a companion who has stumbled to the ground: to the officers and men of the Eastern District of Stirlingshire
- CALEB BALDERSTONE: freestone, 1881. Edinburgh, Scott Monument
- THE ABBESS: freestone, 1881. Edinburgh, Scott Monument

BUSTSPORTRAITURE

- (ROBERT BURNS: marble, 1898. Carlisle, Tullie House:- Goodwillie p 103)
- ARCHIBALD CAMPBELL: marble, S.A.R.S.A. Edinburgh, Grand Lodge of Scotland
- CHARLES DALRYMPLE: marble, 1898. Edinburgh, Grand Lodge of Scotland
- 11TH EARL OF HADDINGTON: marble, 1896-1897. Edinburgh, Grand Lodge of Scotland
- HON. JAMES HOZIER M.P.: marble, R.S.A. 1905. Edinburgh, Grand Lodge of Scotland
- MISS MARGARET KEITH: marble, n.d. Edinburgh, R.S.A.
- JOHN, 10TH EARL OF LINDSAY: marble, 1895. St. Andrews University
- CHARLES MAULE RALSAY: marble, 1907. Edinburgh, Grand Lodge of Scotland
- LORD SALTOUN: marble, 1900. Edinburgh, Grand Lodge of Scotland

STATUETTES

- ROBERT BURNS: plaster, 1878. Kilmarnock, Kay Park Museum; competition model
- THE VIKING: bronze, n.d. Glasgow Art Gallery
- WILLIAM WALLACE: bronze, n.d. Aberdeen Art Gallery; replica in miniature of the Aberdeen Statue

RELIEF SCULPTUREPORTRAITURE

- JAMES WOODBURN DUNLOP: bronze, 1892. Kilmarnock cemetery
- COL. W. IVISON MACADAM: bronze, 1902. Edinburgh, Portobello Cemetery
- KENNEDY: bronze, 1884. Edinburgh, Regent Rd.; medallion

WILLIAM REGINALD MACLEOD: bronze, died 1904. Edinburgh, Morningside Cemetery; medallion and freestone statue of an allegorical female figure
 TEMPLETON: bronze, 1884. Edinburgh, Regent Rd.; medallion
 JOHN WILSON: bronze, 1884. Edinburgh, Regent Rd.; medallion

NARRATIVE WORK

5TH DUKE OF BUCCLEUCH MONUMENT: bronze, 1887-1888. Edinburgh, High St. The relief of the Chase that encircles the base of the monument at the highest level, by D.W. Stevenson and W.G. Stevenson. Statue by Joseph Boehm; monument designed by Sir Robert Rowand Anderson. See also T.S. Burnett, W.B. Rhind, C. Stanton, D.W. Stevenson

OTHER WORK

24 POINT STAG: bronze, c 1894. Edinburgh, R.S.A.

STURROCK AND SHERRIF fl 1861 - 1881

Sturrock and Sherrif was a firm of stone carvers and monumental sculptors with a business in Dudhope Crescent Dundee from 1861 to 1881. They carved a considerable number of elaborate monuments erected in the graveyards of Dundee. One of the most notable is the large Gothic memorial which incorporates three life size allegorical statues erected in memory of the Low family in 1871 in the Western Cemetery Dundee.

TAGGART, J. fl 1901

An Aberdeen sculptor J. Taggart executed the very fine bronze portrait medallion that decorates the gravestone of George Johnstone in Morningside Cemetery, Edinburgh. Johnstone died in 1901.

TAYLOR, ARTHUR fl 1897 - 1925

Arthur Taylor was an Aberdeen granite sculptor who worked from a studio at Jute Street, Aberdeen at the turn of the century. In 1897 he received a commission for a figure of Hygeia for Duthie Park, Aberdeen. He employed a Mr. Cassidy of Manchester to prepare a model of the statue which he reproduced in granite. He is reputed to have departed considerably from the original model: the lions at the base of the monument and the Corinthian capital on the column supporting Hygeia were designed by Taylor.

In 1911 Taylor carved in Kemnay granite the statue of Edward VII that had been designed for Aberdeen by Alfred Drury. He carved two massive granite lions for the First World War memorial that was erected in Aberdeen in 1925.

REFERENCES

MS. Aberdeen Public Library, minute book of the Monument Committee, King Edward VII Statue, p 36

LIT. Aberdeen Daily Journal 1911 4 Oct.; 1912 5 Sept.: Aberdeen Journal 1896 1 Sept.; 1897 10 Dec., 16 Dec., 21 Dec.: Aberdeen Public Library, press cuttings: Opening of the Aberdeen Art Gallery and Dedication of the War Memorial (Aberdeen; 1925) p 22

TAYLOR, JOHN fl 1875 - 1892

The only person known to have worked as a sculptor in Kirkcaldy during the nineteenth century is John Taylor. He received his art training at the R.S.A. Schools where in 1874 he won the Stuart prize for a bas relief of Christ Receiving Sinners. In 1875 he returned to Kirkcaldy where he worked from 29 Tolbooth Street. The following year he attempted to establish a studio at 49 Cumberland Street, Edinburgh but retained his Kirkcaldy address and returned to live there in 1876. In 1879 and 1880 he occupied a studio in Chelsea, London but after 1881 worked exclusively in Kirkcaldy.

Portrait studies predominated amongst his work which was shown at the R.S.A. from 1875 to 1892 and at the R.A. from 1879 to 1881.

REFERENCES

LIT. Grant p 237: Graves vol. VII, p 338: R.A. Catalogues 1879-1881: R.S.A. Catalogues 1875-1892: R.S.A. Report 1875

THOM, JAMES 1802 - 1850

Near Lochlee in the Tarbolton Parish, James Thom was born on 17 April 1802. He was the son of James Thom a farm worker and his wife Margaret Morison of Skeoch. During Thom's childhood the family moved to Meadowbank in the adjoining parish of Stair where he attended the small local school until he and his younger brother, Robert q.v., were apprenticed to Howie and Brown, builders in Kilmarnock. After the expiry of his apprenticeship Thom was employed by the firm as an

ornamental carver and it was while working on a funerary monument in Crosbie Kirkyard, Troon in 1827 that he attracted the attention of his first and most influential patron, David Auld. Encouraged by Auld, Thom carved a bust of Robert Burns working from the copy of the Nasmyth portrait in the Burns Museum Alloway, of which Auld was the custodian. The bust of Burns is the first recorded work by the self-taught sculptor.

Impressed by the bust, Auld encouraged Thom to attempt a more ambitious study and in 1828 while residing with Auld at Doonbrae Cottage, in the gardens of the Alloway Burns Monument, Thom carved life size statues of Tam o' Shanter and Souter Johnnie. He did not make preliminary sketches for the figures but carved them directly out of a block of rough grained sandstone provided by his patron. Auld also raised a subscription locally to meet the cost of the work and, when complete, the figures were intended for the Alloway Burns Monument.

Before placing the statues in the Monument Auld sent them for exhibition in Edinburgh, Glasgow and London. The profit from this private speculation, variously stated as between £900 and £2000, was divided three ways, between Auld, Thom and the Trustees of the Burns Monument. In addition, Thom received a special award of twenty guineas from the Board of Manufactures in Scotland. Moreover the popularity of his work when shown in London in April 1829 resulted in at least sixteen orders for replicas and led also to the production of small scale copies in stone by both Thom and his brother Robert.

Encouraged by his success Thom carved statues of the Landlord and the Landlady which he grouped with Tam o' Shanter and Souter Johnnie. He also carved several other characters from the writings of Burns and

Scott, including Old Mortality and his Pony. Towards the end of 1829 he received a commission to carve a statue of Wallace for Ayr and on 11 September 1830 he was given a public dinner at the Burns Monument Hotel, after the inauguration of the work.

Either in 1834 or 1835 a second exhibition of Thom's work was held in London but it proved a failure. In 1836 Thom departed for America in pursuit of an agent who had displayed some of his works over there and embezzled the profits. He recovered most of the money owed to him and settled in Newark, New Jersey where he continued to work as a sculptor producing replicas of many of his groups and carving architectural detail and ornamental statues for gardens. He is also attributed with the discovery of the freestone quarry at Little Falls, New Jersey which provided the stone for a number of major buildings. One such edifice was the Trinity Church in New York on which Thom executed most of the Gothic stone carving. He is reputed to have ventured into architectural design but his only recorded work in this field is his house at Ramapo, Rockland County which was built to his design.

On 17 April 1850 Thom died of consumption at a New York lodging house leaving a widow and two children, a son and a daughter. His son James Crawford Thom became an artist of considerable repute locally. A number of Thom's grandchildren now reside in south Amboy, New Jersey.

REFERENCES

A booklet by W.S. Lanham, The History of James Thom, The Ayrshire Sculptor (Ayr; n.d.) is the principal source for the life and work of James Thom.

LIT. Art Journal 1839 p 116; 1850 p 201: Ayr Advertizer 1896 23 April: Ayrshire Post 1970 31 Jan.; 1872 14 April: Bénézit vol. X, p 150: Builder 1851 pp 30,48: Building Chronicle vol. II, p 66: D.N.B. vol.XIX, pp 625-626: Gentleman's Magazine vol. 34, (1850) p 98: Goodwillie, E., The World's Memorials of Robert Burns (Detroit; Waverley, 1911) pp 33-34: Grant p 240: Gunnis pp 387-388; Harvey, W., Picturesque Ayrshire (Glasgow; Valentine, n.d.) p 62: Literary Gazette and Journal of the Belles Lettres, 1834, p 660: Redgrave p 427: Scotsman 1830, no. 1045, p 431: Thieme-Becker vol. XXXIII, p 46

WORK

STATUES AND MONUMENTAL GROUPS

PORTRAITURE

WILLIAM WALLACE: freestone, 1830. Ayr, Wallace Tower

NARRATIVE WORKS

(OLD MORTALITY AND HIS PONY: freestone. America, Philadelphia, Laurel Hill Cemetery:- Gunnis p 388)

TAM O' SHANTER, SOUTER JOHNNIE, THE LANDLORD AND THE LANDLADY: freestone, 1829; group of 4 seated figures. Two versions of this group are known; one is at the Burns Monument, Alloway and the other at Souter Johnnie's Cottage, Kirkoswald. Gunnis (p 288) states there are replicas of Tam o' Shanter and Souter Johnnie at Beauport Park, Sussex

Gunnis incorrectly attributes to Thom the statue of Wallace at Kinfauns Castle and the group of Old Mortality and his Pony at the Museum and Observatory, Maxwelltown, Dumfries. The Wallace is signed by W. Anderson q.v. and Old Mortality by John Currie q.v.

ARCHITECTURAL SCULPTURE

(TRINITY CHURCH: facade, decoration in Gothic style; freestone.
America, New York:- Gunnis p 388)

THOM, JOHN fl 1870 - 1900

John Thom one of three sons born to Robert Thom q.v. followed the family tradition and worked as a sculptor. He carved part of the decorative programmes on the Glasgow Municipal Buildings, Glasgow Art Gallery, Perth City Hall and the Buildings of the Wholesale Co-operative Society in Glasgow. He also worked on the Fife estate of the Earl of Wemyss and is reputed to have executed architectural decoration in Edinburgh and London.

REFERENCES

LIT. Lanham, W.S., The History of James Thom, The Ayrshire Sculptor
(Ayr; n.d.): Tarbolton Burns Club, press cuttings

THOM, ROBERT 1805 - 1895

Born in 1805 near Lochlee, Robert Thom was three years younger than his brother James. As did James he served an apprenticeship with Howie and Brown, builders, Kilmarnock. In the early 1830s he assisted James in making small scale reproductions of his statues of Souter Johnnie and Tam o' Shanter and in 1839 carved the

Covenanters Monument at Drumclog.

He died as the result of a street accident at Glasgow on 21 November 1895. He was survived by three sons and a daughter; one of his sons, John q.v. worked as a carver.

REFERENCES

LIT. Art Journal 1839 p 153: Gunnis p 388: Lanham, W.S., The History of James Thom, The Ayrshire Sculptor (Ayr; n.d.)

THOMSON, DR. FRANCIS HAY fl 1862 - 1864

In noticing Dr. Francis Hay's marble bust of Wallace shown at the R.G.I.F.A. in 1864 the Art Journal critic remarks that "Dr. Thomson is ... an amateur but there is little in this work of his betraying the 'prentice hand'" (Art Journal 1864 p 29).

Thomson lived at 10 Brandon Place, Glasgow from 1862 to 1864. He exhibited at the R.G.I.F.A. in 1864 and at the R.S.A. in 1862 and 1864.

REFERENCES

LIT. Art Journal 1864 p 29: R.G.I.F.A. Catalogue 1864:
R.S.A. Catalogues 1862, 1864

THOMSON, JAMES L. fl 1883 - 1896

Between 1883 and 1891 James L. Thomson exhibited five studies in plaster, four of them portrait busts, at the R.S.A. He worked at 2 Orwell Terrace, Dalry Road, Edinburgh where he shared a studio with his father, Robert Thomson q.v. from 1883 to 1896.

REFERENCES

LIT. R.S.A. Catalogues 1883 - 1891

THOMSON, ROBERT 1828 - 1896

Robert Thomson was born at Edinburgh on 3 January 1828. He married Christine Doig and they had at least one child a son James q.v. From 1868 Thomson worked as an architectural sculptor at 2 Orwell Terrace, Dalry Road, Edinburgh. In 1877 he carved the pedestal of John Hutchison's statue of Adam Black and in 1896 his firm, Thomson and Son executed the pedestal of Hutchison's statue of John Knox for New College quadrangle, Edinburgh.

Thomson died at Edinburgh on 9 December 1896 and was buried in Dalry Cemetery.

REFERENCES

LIT. Scotsman 1877 9 June p 4; 1896 22 May p 4

TOD, DAVID ALEXANDER fl 1882 - 1905

From 1886 to 1905 an Edinburgh sculptor David Alexander Tod exhibited regularly at the R.S.A. His work which included such studies as A Horse at Water, Mexican Joe, The Bullfight and A Watch Dog indicates the diversity of subject matter that became evident in late nineteenth century sculpture. He also executed a number of more conventional portraits, one of which was modelled in wax.

Tod worked at Elm Park, Ettrick Road, Edinburgh from 1888 to 1905. His only known work is a bronze portrait relief of Andrew Tod of Elmbank (probably his father) in the Morningside Cemetery, Edinburgh.

He exhibited at the R.S.A. from 1886 to 1905 at the R.A. in 1885 and at the R.G.I.F.A. from 1882 to 1896.

REFERENCES

LIT. Grant p 246: R.A. Catalogue 1885: R.G.I.F.A. Catalogues
1882-1896: R.S.A. Catalogues 1886-1905: Scotsman 1892 1 Jan. p 5;
1895 2 March p 11

TONNER, WILLIAM JARDINE 1868 - 1912

William Jardine Tonner was a Glasgow sculptor who worked at 144 West Campbell Street, Glasgow in 1898. By 1905 he had moved to 248 West George Street. His only known work is a bronze bust of Count Leo Tolstoy dated 1911 in the Glasgow Art Gallery.

He exhibited at the R.S.A. in 1898 and 1905.

REFERENCES

LIT. Glasgow Art Gallery, sculpture file: R.S.A. Catalogues 1898, 1905

TYTLER, KATHERINE ANNE FRASER 1852 - ?1896

Virtually nothing is known about the life of Katherine Fraser Tytler who was one of the most talented women sculptors who worked in Scotland. She was born in 1852, the second daughter of James Stuart Fraser Tytler of Woodhouselee. No record of her art training has been traced and her earliest known work is ^astatue, Constance, carved for the Scott Monument, Edinburgh in 1881.

She exhibited from Woodhouselee, Rosslyn from 1885 to 1891 when she moved to Auchendenny House, Milton Bridge where she lived until 1896. Many of her exhibits were subject pieces, often of children and usually in terracotta.

Miss Fraser Tytler exhibited at the R.S.A. from 1885 to 1895,
at the R.G.I.F.A. between 1882 and 1889 and at Dundee from 1882 to
1886 and 1889 - 1891.

REFERENCES

MS. E.T.C. minute book 1879-1887, 1881 7 June pp 298-299
Thesis Correspondence, Lady Fraser Tytler

LIT. D.A.E. Catalogues 1882-1886, 1889-1891: R.G.I.F.A. Catalogues
1882-1889: R.S.A. Catalogues 1885-1895: Scotsman 1891 5 March p 5;
1895 2 March p 11

WORK

STATUE

CONSTANCE: freestone, 1881. Edinburgh, Scott Monument

BUSTS

PORTRAITURE

SIR ARCHIBALD ALISON: plaster, n.d. Edinburgh, S.N.P.G.

CHRISTIAN FRASER TYTLER: terracotta, c 1893. Possession of Lady
Fraser Tytler; portrait of the sculptress' sister-in-law

MARJORY: terracotta, n.d. Pitmuir House

VILINISH, MARION

Two undated marble busts at Dunvegan Castle are signed by Marion
Vilinish. They are portraits of Emily and Norman MacLeod.

WALKER, W. fl 1881

In 1881 W. Walker carved a small statue of Queen Elizabeth for the Scott Monument, Edinburgh.

REFERENCE

MS. E.T.C. minute book, 1879-1887, 1881 7 June pp 298-299

WALKER, WILLIAM fl 1840 - 1849

Nothing is known about the Leith sculptor William Walker except that he studied at the Trustees Academy in the 1840s and exhibited at the R.S.A. from 1847 to 1849. His exhibits in 1847 included a marble medallion of Bertel Thorwaldsen which may indicate that he had travelled to Rome.

REFERENCES

LIT. R.S.A. Catalogues 1847 - 1849

WALKER AND JOHNSTON fl 1861 - 1871

According to a report in the Hawick Advertiser (1861 26 Oct. p 4) the statues of four evangelists on the Leyden Monument, Denholm were commissioned from A.H. Ritchie but carved by his accessors Walker and Johnston. The firm worked from Heriot Hill, Edinburgh from 1861 to 1871.

REFERENCES

LIT. Hawick Advertiser 1861 25 May p 2, 12 Oct. p 2, 26 Oct. p 4:
Scotsman 1861 13 Sept. p 2, 18 Oct. p 2, 22 Oct. p 4

WALLACE, ANDREW AND CO. fl 1835 - 1877

Two works by Andrew Wallace and Co. are known. One is a decorative marble tablet to the Reverend Robert Nisbet erected in St. Giles Cathedral Edinburgh in 1874 and the other is a monument in Warriston Cemetery to Robert Latta who died in 1864.

The business was a continuation of that of the marble cutters Wallace and White which had been established at Shrub Place, Leith in 1828. From 1835 the firm was known as Wallace, White and Son and from 1874 to 1877 as Wallace and White.

WALLACE, OTTILIE see OTTILIE MACLAREN

WALLACE, WALTER fl 1868 - 1877

Walter Wallace exhibited annually at the R.S.A. from 1868 to 1877. He lived at 65 Frederick Street from 1868 to 1875 when he moved to 1 Haymarket Terrace. Most of his works were portrait busts two of which have been traced. A study of Sir James Y. Simpson dated 1870 is in the Edinburgh University collection and another of Major General William MacBean, 1872, is in the Inverness Town Hall. Both works are in marble.

Wallace exhibited a portrait bust of Mrs. Lyon at the R.A. in 1873.

REFERENCES

LIT. Grant p 255: Graves vol. VIII, p 111: R.A. Catalogue 1873:
R.S.A. Catalogues 1868-1878: Scotsman 1871 7 March p 5

WARREN, WILLIAM fl 1824 - 1836

William Warren designed the statue of John Knox that Robert Forrest carved for the Glasgow Necropolis in 1825. He was a carver and gilder who worked in Maxwell Street, Glasgow from 1824 to 1836.

REFERENCE

LIT. Glasgow Courier 1825 24 Sept. p 1

WATSON, THOMAS fl 1880-1900

Several elaborate monuments in the Dumfries graveyards were executed by a local carver Thomas Watson. In 1880 he had a studio at 3 Nith Place, Dumfries and after 1893 was working at 44 St. Michael Street.

WEBSTER, GEORGE fl 1862 - 1906

George Webster was an Edinburgh sculptor who received his training at the R.S.A. Schools. In 1868 he was second in the schools' competition for the Stuart prize and four years later won the award with an alto-relievo of Christ Appearing to the Two Marys. In the same year he received a prize for the best alto-relievo study in clay from life.

Apart from a period of study in Rome in 1877 Webster lived in Edinburgh all his life. From 1864 he worked at 3 Catherine Street, Edinburgh until 1872 when he established a studio at 21A Lauriston Street. Three years later he moved to 18 Queensferry Street where he worked until 1896 and after that from 17 Dublin Street. His practice consisted principally of bust portraiture and he executed a small number of subject pieces. In 1889 he delivered a lecture entitled Remarks on Sculpture to the Edinburgh meeting of the National Association for the Advancement of Art. In his address he advocated the study of nature and claimed that realism rather than classicism in art leads to the source of all beauty but warned sculptors against over-ornamentation.

Webster exhibited at the R.S.A. from 1864 to 1906, at the R.A. in 1879, at Dundee from 1877 to 1895 and at the R.G.I.F.A. between 1871 and 1898.

REFERENCES

MS. E.T.C. minute book 1879-1887, 1881 7 June pp 298-299

LIT. Art Journal 1869 p 19; 1873 p 102: D.A.E. Catalogues 1877-1895:
Edinburgh Evening Courant 1879 10 March p 2; 1882 23 March p 2: Graves
 vol.VIII, p 188: R.A. Catalogue 1879: R.G.I.F.A. Catalogues 1871-
1898: R.S.A. Catalogues 1864-1906: R.S.A. Reports 1868,1872:
Scotsman 1877 19 March p 6; 1886 11 Feb. p 7, 22 March p 5; 1888 8 March
 p 4; 1894 5 March p 9; 1895 2 March p 11; 1900 16 March p 6: Webster,
 G., 'Remarks on Sculpture' Transactions of the National Association
for the Advancement of Art; Edinburgh Meeting 1889 (London; 1890) pp 122-
 129

WORK

STATUE

JULIA MANNERING: freestone, 1881. Edinburgh, Scott Monument

BUSTS

PORTRAITURE

ALEXANDER ANDERSON: plaster, 1888. Edinburgh University
 ROBERT BURNS: plaster, acquired 1891. Edinburgh, Lady Stairs House
 DAVID KENNEDY: plaster, 1885. Perth Art Gallery
 JAMES B. LINDSAY: marble, n.d. Dundee Art Gallery
 THOMAS G. MURRAY: marble, n.d. Edinburgh, Signet Library
 REV. MCLAREN WATT: bronze, 1905. Edinburgh, Grand Lodge of Scotland

RELIEF SCULPTURE

PORTRAITURE

PROF. DAVID ADAMS: marble, R.S.A. 1894. Edinburgh, Grange Cemetery

WESTMACOTT, HENRY 1784 - 1861

The English sculptor Henry Westmacott worked in Edinburgh from 1828 until 1838 when he returned to London. In 1833 he was employed by the Scottish Academy as a drawing teacher and in the same year he donated casts of the Apollo Belvedere and Diana to the Academy. He exhibited at the W.S.A. in 1832 and at the R.S.A. from 1830 to 1836. His only known work in Scotland is an undated marble bust of an unknown man which is at the Edinburgh College of Art.

REFERENCES

The entry in Gunnis pp 421-422 gives a detailed account of Westmacott's life and work in England.

MS. R.S.A. Library Annotated Report 1833 p 339

LIT. Bénézit vol.X, p 707: Finlay, J. and Finlay, R., The Day (Glasgow; 1832) p 43: Grant p 260: Graves vol.VIII, p 235: R.S.A. Catalogues 1830-1836: R.S.A. Report 1833 p 13: Thieme-Becker vol. XXXV, p 453: W.S.A. Catalogue 1832

WHITE, MARY L. fl 1865 - 1880

Between 1865 and 1877 Miss Mary L. White sent fifteen pieces of sculpture to the R.S.A. exhibition from her home at Aberdour. Many of

her works were portrait studies of members of her family and friends living in the village. She exhibited at Dundee in 1879 and 1880.

REFERENCES

LIT. D.A.E. Catalogues 1879,1880: R.S.A. Catalogues 1865-1877:
Scotsman 1871 7 March p 5

WOON, ANNIE K. fl 1897 - 1902

From 1897 to 1902 Annie K. Woon exhibited six pieces of sculpture at the R.S.A. exhibition. She lived in Edinburgh.

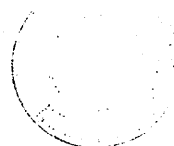
YOUNG, A.W. fl 1917

A.W. Young carved two statues one of which represents William Wallace, the coat of arms and other architectural decoration on the Municipal Buildings erected in Stirling in 1917.

REFERENCE

MS. Thesis Correspondence; The Librarian, Stirling Public Library

NINETEENTH CENTURY SCOTTISH SCULPTURE



VOLUME TWO

PLATES

CONTENTS

List of Plates	i
Index to Sculptors whose Work is Illustrated	vii
Plates	I

ERRATUM

Plates 115 and 116 have been transposed.

LIST OF PLATES

- Pl. 1. JAMES GILLESPIE: Robert Burn, 1799.
- Pl. 2. FOURTH EARL OF HOPETOWN: Thomas Campbell, 1834.
- Pl. 3. SIR WALTER SCOTT: Sir John Steell, 1846.
- Pl. 4. DUKE OF WELLINGTON: Sir John Steell, 1852.
- Pl. 5. ROBERT BURNS: George Ewing, 1877.
- Pl. 6. ROB ROY: Thomas Stuart Burnett, 1884.
- Pl. 7. EIGHTH EARL OF LAUDERDALE: Thomas Campbell, 1826.
- Pl. 8. SIR HENRY RAEBURN: Thomas Campbell, 1822.
- Pl. 9. LADY ELIZABETH HAY: Thomas Campbell, 1834.
- Pl. 10. DR. ANDREW DUNCAN: Lawrence MacDonald, 1829.
- Pl. 11. GENERAL THOMAS HUNTER BLAIR: Lawrence MacDonald, 1839.
- Pl. 12. EIGHTH VISCOUNT STRATHALLAN: Lawrence MacDonald, 1838.
- Pl. 13. BACCHANTE: Lawrence MacDonald, 1842.
- Pl. 14. HENRY MACKENZIE: Samuel Joseph, R.A. 1822.
- Pl. 15. PROF. JAMES GREGORY: Samuel Joseph, 1825.
- Pl. 16. SIR HENRY MONCRIEFF WELLWOOD: Samuel Joseph, 1825.
- Pl. 17. PROF. DUGALD STEWART: Samuel Joseph, 1827.
- Pl. 18. REV. ARCHIBALD ALISON: Samuel Joseph, 1841.
- Pl. 19. CAPT. BASIL HALL: Samuel Joseph, 1840.
- Pl. 20. DR. JOSHUA DAVIDSON: Peter Slater, 1847.
- Pl. 21. SIR WALTER SCOTT: Alexander Handyside Ritchie, 1839.
- Pl. 22. DAVID 'DELTA' MOIR: Alexander Handyside Ritchie, R.S.A. 1830.
- Pl. 23. WILLIAM WALLACE: Alexander Handyside Ritchie, 1859.
- Pl. 24. ANDREW MELVILLE: Alexander Handyside Ritchie, 1858.
- Pl. 25. REV. GEORGE CULLEN MEMORIAL: Alexander Handyside Ritchie, n.d.
- Pl. 26. RELIEF; NATIONAL COMMERCIAL BANK FACADE, GORDON ST., GLASGOW:
Alexander Handyside Ritchie, 1856.

- Pl. 27. UNKNOWN SUBJECT: William Calder Marshall, n.d.
- Pl. 28. DR. RICHARD MACKENZIE: William Brodie, 1855.
- Pl. 29. JOHN HILL BURTON: William Brodie, 1859.
- Pl. 30. ALEXANDER RUSSEL: William Brodie, 1877.
- Pl. 31. CHARLES COWAN: William Brodie, 1874.
- Pl. 32. THE MATHEMATICIAN: William Brodie, 1874.
- Pl. 33. ARCHITECTURE CROWNING THE THEORY AND PRACTICE OF HER ART:
William Brodie, 1862.
- Pl. 34. SIR JAMES Y. SIMPSON: William Brodie, 1877.
- Pl. 35. DAVID OCTAVIUS HILL: Amelia Hill, 1870.
- Pl. 36. MARGARET CARNEGIE: Amelia Hill, R.S.A. 1881.
- Pl. 37. DAVID LIVINGSTONE: Amelia Hill, 1861.
- Pl. 38. DAVID LIVINGSTONE: Amelia Hill, 1875.
- Pl. 39. ROBERT BURNS: Amelia Hill, 1882.
- Pl. 40. GROUP OF PUTTI; BANK OF SCOTLAND, BANK ST., EDINBURGH: John
Rhind, 1865-1870.
- Pl. 41. SECTION OF FRIEZE; CORN EXCHANGE, CONSTITUTION ST., LEITH:
John Rhind, 1862.
- Pl. 42. SECTION OF FRIEZE; CORN EXCHANGE, CONSTITUTION ST., LEITH:
John Rhind, 1862.
- Pl. 43. PROF. WILLIAM DICK: John Rhind, 1883.
- Pl. 44. ST. ANDREW: Sir John Steell, 1827.
- Pl. 45. REV. WILLIAM MUIR: Sir John Steell, 1837.
- Pl. 46. ALEXANDER AND BUCEPHALUS: Sir John Steell, full scale model
completed 1832.
- Pl. 47. PROF. JAMES BLAIKIE: Sir John Steell, 1844.
- Pl. 48. DUCHESS OF BUCCLEUCH: Sir John Steell, 1845.
- Pl. 49. REV. THOMAS CHALMERS: Sir John Steell, 1846.
- Pl. 50. ALEXANDER COWAN: Sir John Steell, 1854.
- Pl. 51. PROF. JOHN LESLIE: Sir John Steell after Samuel Joseph, n.d.

- Pl. 52. GEORGE HUNTER BLAIR: Sir John Steell, 1858.
- Pl. 53. THOMAS DE QUINCEY: Sir John Steell, 1875.
- Pl. 54. DEAN RAMSAY: Sir John Steell, 1876.
- Pl. 55. ROBERT JAMESON MEMORIAL: Sir John Steell, 1839.
- Pl. 56. JANET TENNANT MEMORIAL: Sir John Steell, 1876.
- Pl. 57. 42ND HIGHLANDERS MEMORIAL: Sir John Steell, 1872.
- Pl. 58. PROF. JOHN WILSON: Sir John Steell, 1865.
- Pl. 59. ALLAN RAMSAY: Sir John Steell, 1865.
- Pl. 60. PRINCE ALBERT; NATIONAL MEMORIAL TO THE PRINCE CONSORT: Sir John Steell, completed 1876.
- Pl. 61. NATIONAL MEMORIAL TO THE PRINCE CONSORT: Sir John Steell, completed 1876.
- Pl. 62. SCIENCE AND THE SERVICES; NATIONAL MEMORIAL TO THE PRINCE CONSORT: Clark Stanton, completed 1876.
- Pl. 63. THE LABOURING CLASS; NATIONAL MEMORIAL TO THE PRINCE CONSORT: David Watson Stevenson, completed 1876.
- Pl. 64. THE NOBILITY; NATIONAL MEMORIAL TO THE PRINCE CONSORT: William Brodie, completed 1876.
- Pl. 65. SIR JOHN SINCLAIR OF ULBSTER: John Greenshields, n.d.
- Pl. 66. MORRIS: John Greenshields, 1832.
- Pl. 67. DUKE OF WELLINGTON: Robert Forrest, erected 1854.
- Pl. 68. PROF. WILLIAM AYTOUN: Patric Park, 1851.
- Pl. 69. DAVID HAMILTON: Patric Park, n.d.
- Pl. 70. NAPOLEON: James Fillans, n.d.
- Pl. 71. UNKNOWN CHILD: James Fillans, 1848.
- Pl. 72. QUEEN VICTORIA: John Mossman, 1855.
- Pl. 73. GROUP; ST. ANDREWS HALLS, GRANVILLE ST., GLASGOW: John Mossman, 1873-1877.
- Pl. 74. TWO FIGURES; COLLEGE OF DRAMATIC ART, ST. GEORGES PLACE, GLASGOW: John Mossman, 1886.
- Pl. 75. GROUP; COLLEGE OF DRAMATIC ART, ST. GEORGES PLACE, GLASGOW: John Mossman, 1886.

- Pl. 76. STEPHEN MITCHELL: John Mossman, 1881.
- Pl. 77. WILLIAM TOWERS CLARK: John Mossman, 1872.
- Pl. 78. SIR ROBERT PEEL: John Mossman, 1859.
- Pl. 79. ALEXANDER WILSON: John Mossman, 1872.
- Pl. 80. THE BLIND BOY: William Mossman jnr., 1864.
- Pl. 81. ALEXANDER SMOLLET: James Ewing, 1881.
- Pl. 82. FOUR SCORE AND FOUR: Kellock Brown, R.S.A. 1899.
- Pl. 83. THOMAS CARLYLE: Kellock Brown, 1916.
- Pl. 84. JAMES BURN RUSSELL: Archibald McFarlane Shannan, 1911.
- Pl. 85. LORD KELVIN: Archibald McFarlane Shannan, 1913.
- Pl. 86. SIR WILLIAM DUNN MEMORIAL: Archibald McFarlane Shannan, 1910.
- Pl. 87. HAMLET: John Hutchison, 1859.
- Pl. 88. ROBERT SCOTT LAUDER: John Hutchison, 1861.
- Pl. 89. PETER REID: John Hutchison, 1871.
- Pl. 90. SIR JAMES FALSHAW: John Hutchison, 1882.
- Pl. 91. SIR ANDREW MACLAGAN: John Hutchison, R.S.A. 1887.
- Pl. 92. REV. DAVID MACRAE: John Hutchison, 1900.
- Pl. 93. THE ANGEL OF THE RESURRECTION; REV. ROBERT LEE MEMORIAL:
John Hutchison, R.S.A. 1870.
- Pl. 94. DAVID TOD OF AYTOUN: George Lawson, 1860.
- Pl. 95. ROBERT BURNS: George Lawson, 1891.
- Pl. 96. JOHN PETTIE: George Lawson, 1905.
- Pl. 97. SUMMER: George Lawson, n.d.
- Pl. 98. STAG: Clark Stanton, presented 1888.
- Pl. 99. PROF. WILLIAM DICK: Clark Stanton, 1857.
- Pl.100. ROBERT TANNAHILL: David Watson Stevenson, 1889.
- Pl.101. SIR WILLIAM GLADSTONE: David Watson Stevenson, 1898.
- Pl.102. ROBERT LOUIS STEVENSON: David Watson Stevenson, 1894-1895.

- Pl. 103. JAMES GORDON: David Watson Stevenson, n.d.
- Pl. 104. ROBERT LOUIS STEVENSON: David Watson Stevenson, n.d.
- Pl. 105. UNKNOWN MAN: Charles McBride, 1883.
- Pl. 106. DR. DANIEL R. HALDANE: Charles McBride, 1887.
- Pl. 107. LORD JUSTICE GENERAL INGLIS: Charles McBride, 1893.
- Pl. 108. DR. THOMAS GUTHRIE: Charles McBride, R.S.A. 1891-1892.
- Pl. 109. ROBERT BURNS: William Grant Stevenson, 1878.
- Pl. 110. ROBERT BURNS: David Watson Stevenson, 1878.
- Pl. 111. ROBERT BURNS: Charles McBride, 1878.
- Pl. 112. WILLIAM WALLACE: William Grant Stevenson, 1888.
- Pl. 113. THE VIKING: William Grant Stevenson, n.d.
- Pl. 114. TENTH EARL OF LINDSAY: William Grant Stevenson, 1895.
- Pl. 115. ALEXANDER SELKIRK: Thomas Stuart Burnett, 1885.
- Pl. 116. MARGARET STUART BURNETT: Thomas Stuart Burnett, 1876.
- Pl. 117. QUEEN MARGARET: William Birnie Rhind, R.S.A. 1891.
- Pl. 118. LESLIE, BISHOP OF ROSS: William Birnie Rhind, 1896.
- Pl. 119. PRUDENTIA; THOMAS COATS MEMORIAL: William Birnie Rhind, 1898.
- Pl. 120. AGRICULTURE; SIR PETER COATS MEMORIAL: William Birnie Rhind, 1898.
- Pl. 121. ROYAL SCOTS GREYS MEMORIAL: William Birnie Rhind, 1906.
- Pl. 122. WORLD WAR I MEMORIAL: William Birnie Rhind, 1922.
- Pl. 123. REV. THOMAS GUTHRIE: Pittendrigh MacGillivray, 1873.
- Pl. 124. E.A. HORNEL: Pittendrigh MacGillivray, R.S.A. 1893.
- Pl. 125. ALEXANDER MCGRIGOR: Pittendrigh MacGillivray, 1892.
- Pl. 126. SIR GEORGE REID: Pittendrigh MacGillivray, 1894.
- Pl. 127. EIN ELFCHEN: Pittendrigh MacGillivray, c 1898.
- Pl. 128. HANNAH FINDLAY: Pittendrigh MacGillivray, c 1896.
- Pl. 129. SIR JAMES ROBERTON: Pittendrigh MacGillivray, 1881.

- Pl. 130. TENTH MARQUESS OF TWEEDDALE: Pittendrigh MacGillivray, 1904.
- Pl. 131. WILLIAM DUNBAR: Pittendrigh MacGillivray, R.S.A. 1898.
- Pl. 132. ROBERT BURNS: Pittendrigh MacGillivray, 1896.
- Pl. 133. SIR WILLIAM GLADSTONE NATIONAL MONUMENT: Pittendrigh
MacGillivray, 1904-1913.
- Pl. 134. LA FLANDRE: Pittendrigh MacGillivray, 1915.
- Pl. 135. WIFE OF FLANDERS: Pittendrigh MacGillivray, 1915.
- Pl. 136. SIR ROBERT ROWAND ANDERSON: Pittendrigh MacGillivray, 1924.
- Pl. 137. ALEXANDER AND JANE ALLAN MEMORIAL: Pittendrigh MacGillivray,
1937.

INDEX TO SCULPTORS WHOSE WORK IS ILLUSTRATED

- William Brodie 28, 29, 30, 31, 32, 33, 34, 64
 Kellock Brown 82, 83
 Robert Burn 1
 Thomas Stuart Burnett 6, 115, 116
 Thomas Campbell 2, 7, 8, 9
 George Ewing 5
 James Ewing 81
 James Fillans 70, 71
 Robert Forrest 67
 John Greenshields 65, 66
 Amelia Hill 35, 36, 37, 38, 39
 John Hutchison 87, 88, 89, 90, 91, 92, 93
 Samuel Joseph 14, 15, 16, 17, 18, 19, 51
 George Lawson 94, 95, 96, 97
 Charles McBride 105, 106, 107, 108, 111
 Lawrence MacDonald 10, 11, 12, 13
 Pittendrigh MacGillivray 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133,
 134, 135, 136, 137
 William Calder Marshall 27
 John Mossman 72, 73, 74, 75, 76, 77, 78, 79
 William Mossman jnr. 80
 Patric Park 68, 69
 John Rhind 40, 41, 42, 43
 William Birnie Rhind 117, 118, 119, 120, 121, 122
 Alexander Handyside Ritchie 21, 22, 23, 24, 25, 26
 Archibald McFarlane Shannan 84, 85, 86
 Peter Slater 20
 Clark Stanton 62, 98, 99
 Sir John Steell 3, 4, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59,
 60, 61
 David Watson Stevenson 63, 100, 101, 102, 103, 104, 110
 William Grant Stevenson 109, 112, 113, 114















